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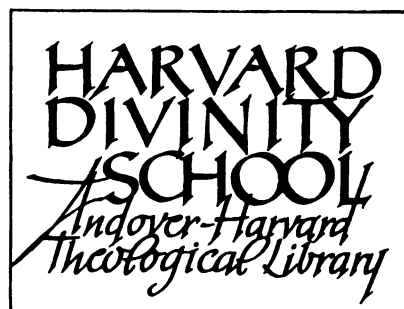
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THE TONART:

A COLLECTION OF

SACRED AND SECULAR MUSIC,

COMPRISING

Hymn Tunes, in every Variety, Anthems, Gleees, and Social Songs:

TOGETHER WITH A COMPLETE

ELEMENTARY DEPARTMENT,

DESIGNED FOR THE USE OF

CHOIRS, SINGING SCHOOLS, AND THE HOME CIRCLE.

By **EDWARD ROBERTS,**

DIRECTOR OF MUSIC IN THE THIRTEENTH STREET PRESBYTERIAN CHURCH, (DR. BURCHARD'S,) AND

JOHN P. MORGAN,

ALUMNUS OF THE LEIPSIK CONSERVATORY OF MUSIC.

NEW YORK:

F. J. HUNTINGTON & Co., BROOME STREET.

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PREFACE.

It has been the aim of the authors, in preparing this work, to present to the public a collection popular in character ; that is, composed mainly of practical and easy pieces ; such as choirs and schools will love to sing, and will find improving for practice in the class and appropriate for use in the house of God :—at the same time it gives them pleasure to offer to lovers of good music a goodly number of entirely new pieces of the *highest musical interest*,—pieces which the musician will love to study, and which can not fail to further the cultivation of a correct taste.

The elementary department is particularly rich in exercises, arranged progressively as to difficulty : among these will be found a number of two-voiced exercises, written expressly for this work, which it is hoped are better calculated for the improvement of classes, than the sadly incorrect and frivolous attempts at two-voiced composition, not unfrequently introduced into this department.

The special explanation of intervals, and the second analysis of the transposition of the scale will, it is trusted, prove acceptable to many teachers.

The exercises in this, and the succeeding singing-school departments, are arranged in such order, that keys which appear alike to the eye, are placed together.

The Glee and Part-Song department, beside many easy pieces, expressly contributed to this work, contains some of the choicest compositions of English writers, and several by modern German writers of the highest merit : The little cantata, *Gipsy Life*, by ROBERT SCHUMANN, is of inestimable value for concert performance, and one of the purest characteristic pieces ever written.

The metrical department exhibits a large selection of tunes in the various metres in common use, as well as the usual number of odd metres. It is believed that many new tunes are here which will deservedly become permanent favorites in the churches. Care should be taken that those tunes which have the character of chorals, are not sung *too slowly* ; a rather animated movement is, in general, the true one, and some have been marked accordingly, to prevent mistake.

The Anthem Department is, perhaps, the one in which, particularly, the TOWART will be found superior to all other collections of church music published in this country ; firstly, because it contains more short and easy anthems, worthy of frequent use as opening pieces, and secondly, because it contains more gems of different styles, affording something really new, and of the greatest value for choir study :—two of the most beautiful are by Dr. HAUPTMANN, of Leipsic, lately deceased, and Prof. RICHTER, successor to his position as Cantor of the St. Thomas school,—both of them, writers to be held in reverence by all who love what is chaste and noble in church music.

The Chant Department contains a few pages of the best chants for practical purposes. •

The authors tender their grateful acknowledgments to many kind friends for their valuable and generous contributions. They call attention to the compositions of Dr. A. B. EVERETT, who, by special arrangement, has contributed many pieces to this work ; also to the many pleasing productions of Mr. J. H. TENNEY.

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MUSICAL NOTATION.

INTRODUCTION.

1. Sounds having determinate height or depth, are called **TONES**.
2. The combination and succession of these, according to certain laws, constitute **MUSIC**.
3. There is in nature a succession of **SEVEN TONES**, from which all music is derived.
4. Before a melody can be created, some tone must be chosen and fixed as the **TONIC**, or **KEY-TONE** (sometimes called the **key-note** or governing note) of the melody. Immediately, according to the laws of nature, six other tones spring forth, at measured distances in pitch from the **TONIC**, and claim the sole right to attend upon it.
5. Any tone may be chosen as the **TONIC**, and the dependents will appear, governed exactly alike, in every such succession, by the **TONIC**.
6. With every tone certain other tones are associated, which are of a different pitch, but yet of *such a character* as to be regarded the same. Such tones are called **OCTAVES**.
7. Tones possess three essential properties, viz.:

LENGTH, PITCH, and POWER.

8. We shall, therefore, explain these distinctive properties under three corresponding departments, viz.:









RHYTHMICS,
MELODICS,
DYNAMICS.

9. Every thing relating to each of these departments will be explained under its proper head. In the practical exercises, however, we shall combine them; for, in teaching, the different departments should be blended together and taught in conjunction.






CHAPTER I




RHYTHMICS. NOTES, RESTS, ETC.

1. The relative length of tones is indicated by characters called **NOTES**. They are the

Double Note,  Whole Note,  Half Note,  Quarter Note,  Eighth Note, 
Sixteenth Note,  Thirty-second Note,  and Sixty-fourth Note, 

2. Corresponding characters, representing *silence*, in music are called **RESTS**. They are the





Double Rest,  Whole Rest  Half Rest,  Quarter Rest,  Eighth Rest, 




Sixteenth Rest,  Thirty-second Rest,  and Sixty-fourth Rest, 




NOTE 1.—The teacher should be particular to impress upon the mind of the pupil, the fact that notes represent only *relative* length of tones.

NOTE 2.—Notes and rests are sometimes called Breve, Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.




3. A Dot (•) affixed to a note or rest, adds one-half to the length which it represents, *e. g.*:

A dotted  equals in length  or 
or  &c.





A dotted  equals in length  or  &c.

A dotted  equals in length  or  &c.

NOTE.—The dot itself is sometimes dotted, which increases its value one-half, *e. g.*:

A  equals in value ; a  equals in value  &c.

4. When the figure 3 is placed over or under any three equal notes, it indicates that they should be reduced to the value of two notes of the same denomination. Such groups of notes are called **TRIPLETS**; *e. g.*:

 equal in length to 
 equal in length to 

CHAPTER II.

MELODIES. THE SCALE, THE STAFF, ETC.

1. It has been found agreeable to the ear, that the tones which may be used, between a tonic and its upper octave, six in number, should be at fixed intervals in the following order:

2. The tonic being one, two is *higher* by an interval which we shall call a "STEP;" three is a "STEP" higher than two; four is higher than three by an interval which we shall call a "HALF-STEP;" five, six, and seven are each a step higher than the tone preceeding, and the OCTAVE of the tonic is a HALF-STEP *above* seven.

3. This arrangement of tones, eight in number, is called the **DIATONIC SCALE**, or **MAJOR DIATONIC SCALE**.

4. The tones of the scale, as has already been intimated, are named from the numerals

1, 2, 3, 4, 5, 6, 7, 8.

5. The *difference in pitch* between any two tones is called an **INTERVAL**.

6. To aid the learner in striking the *correct* pitch of the several tones of the scale, the following syllables are used:

Do, Re, Mi, Fa, Sol, La, Si, Do.

PRONOUNCED: Doe, Ray, Mee, Fah, Sole, Lah, See, Doe.

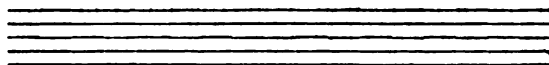
7. Illustration of the scale with its **STEPS** and **HALF-STEPS**, its **NUMERALS** and **SYLLABLES**.



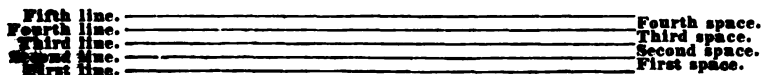
NOTE.—The same tones are used in the ascending and descending scales.

8. To enable one readily to determine the relative pitch of tones, we have a character called the **STAFF**; which is composed of five horizontal lines with their four intermediate spaces. *e. g.*:

STAFF.



9. Each line and each space of the staff is called a **DEGREE**; there are, therefore, nine *degrees* in the staff, counting upwards each line and space from the lowest. *e. g.*:



NOTE.—The tones of the scale are also called degrees.

10. When more degrees are wanted than the staff provides, **SHORT** lines above and below the staff are used, called *lines above* and *lines below*; and the spaces between them are called *spaces above* and *spaces below*. *e. g.*:



11. The degrees of the staff are named after the first seven letters of the alphabet :

A, B, C, D, E, F, G.

12. In order to name *all* the degrees of the staff, including the added lines and spaces, these letters have to be repeated.

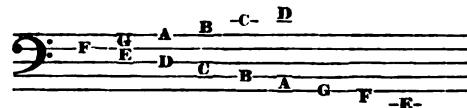
NOTE.—Observe that this series corresponds with our scale of seven tones.

13. There are two kinds of staves in general use; they are distinguished by characters placed upon them called **CLEFS**.

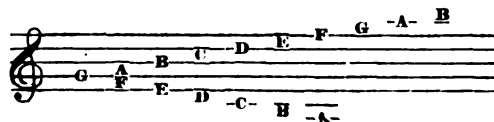
These are the F clef, *e. g.*:  and the G clef, *e. g.*: 

NOTE.—These clefs are sometimes called the *Bass* and *Treble* clefs.

14. The F clef being placed upon the fourth line, determines the pitch of that line to be F, from which the other letters occur in alphabetical order upwards; and downwards by the inversion of that order.

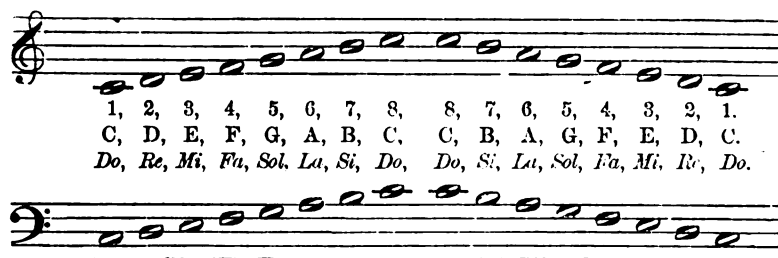


15. The G clef being placed upon the second line determines the pitch of that line to be G, from which the other letters occur alphabetically as above. *e. g.*



NOTE.—The letters are permanent, and represent ABSOLUTE PITCH; but the numerals and syllables accompany the scale into every new position.

16. We will now place the scale upon the two staves, accompanied by the corresponding numerals, letters and syllables. *e. g.* :



NOTE 1.—The scale, by common consent, is first based, or placed on C; *i. e.* C is chosen as *one* of the scale.

NOTE 2.—The teacher should here remind the pupils of the *steps* and *half-steps* as they occur in the scale.

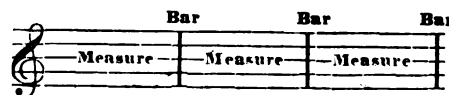
17. The scale has not, necessarily, any fixed position on the staff; while it remains on C the half-steps necessarily occur between E and F, and B and C; but should it be placed upon any other degree, that is, should any other degree be chosen as tonic, or one of the scale, the intervals between the various degrees of the scale, in its new position, must be the same as in the first position.

More of this hereafter.

CHAPTER III.

RHYTHMICS RESUMED.—BARS, MEASURES, ETC.

1. For convenience in computation, music is divided by vertical lines, called *Bars*, into small, equal portions, called *MEASURES*. *e. g.* :



NOTE.—In saying that music is divided into equal parts, the pupil must understand that we speak not of the distances of bars from each other, but of the *contents* of measures.

2. In Chapter I the *relative* length of tones, as indicated by the different forms of notes, was explained. The degree of quickness, however, depends not upon the particular kind of note, for notes represent only *relative* length, but upon the kind of note chosen to represent a given time.

3. If, for example, we give *four* seconds to a whole note, we must allow *two* seconds to a half-note, and *one* to a quarter-note; but if we give *two* seconds to a whole-note, we must allow but one second to a half-note, and one second to *two* quarter-notes, &c.

4. When, in the same piece of music, we have consecutive measures filled with notes or rests of different values, the young student is very prone to allow too much time to the quarter and eighth-notes, and too little time to whole-notes and half-notes.

EXAMPLE.



5. How shall this be remedied? We shall see.

At certain points, at equal distances, throughout a piece of music, the voice is delivered with *special distinctness* and *force*. This force is called *ACCENT*.

MUSICAL NOTATION.

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6. A close observation will distinguish *two* degrees of accent. These we shall call the *primary* and *secondary* accents.

7. Accents recur in regular order, and at equal intervals of time.

8. The interval from one primary accent to the next indicates the boundary of a measure.

9. The bars mark the boundaries of a measure.

10. The order in which the accents recur, in any piece of music, is called its **RHYTHM**.

11. There are four kinds of Rhythm in common use; these are distinguished by the structure of the measures which they severally require.

NOTE.—Much of the delicacy and expressiveness of music depends upon accent. By neglect of this, a properly beautiful composition is often made dull, heavy, and unmeaning; while careful attention to it will give beauty to some of the plainest melodies.

12. A measure consisting of *two* parts, the first being accented and the second unaccented, is called **DOUBLE MEASURE**.

13. A measure consisting of *three* parts, the first being accented and the other two unaccented, is called **TRIPLE MEASURE**.

14. A measure consisting of *four* parts, the first having the primary accent, the third having the secondary accent, and the second and fourth being unaccented, is called **QUADRUPE MEASURE**.

15. A measure consisting of *six* parts, the first having the primary accent, the second and third unaccented, the fourth having the secondary accent, and the fifth and sixth unaccented, is called **SEXTUPLE MEASURE**.

16. The remedy for errors in keeping time now suggests itself. It is as follows:

Let each part of a measure be indicated in some way by the pupil.

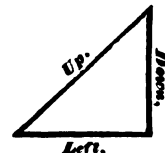
17. The plan generally adopted in singing is to indicate each part of a measure by a certain motion of the hand. This method is called **BEATING TIME**.

18. MOTIONS OF THE HAND IN BEATING TIME ILLUSTRATED.

DOUBLE MEASURE.



TRIPLE MEASURE.



QUADRUPE MEASURE.



SEXTUPLE MEASURE.



NOTE 1.—Sextuple measure, in quick movement, is often indicated by two motions of the hand, *downward* and *upward*, (Down, Up,) in which three parts of the measure must be spoken to each beat.

NOTE 2.—In learning to beat time, the pupil should be particular to make each beat promptly, and to speak the note or notes belonging to each part of a measure in exact time.



19. Every beat may be divided into two periods, the period of motion and the period of rest. When two tones are to be made on a single beat, let one be made while the hand is in motion, and the other while the hand is at the point of rest.

NOTE.—A careful observance of article 19 will very materially aid the pupil in learning to keep broken time.



20. For convenience, figures are generally placed at the beginning of a piece of music to indicate the kind of measure used, and the kind of note chosen to represent the part of a measure. They appear in a fractional form, thus:

$$\frac{2}{2} \quad \frac{2}{4} \quad \frac{3}{8} \quad \frac{3}{2} \quad \frac{3}{4} \quad \frac{3}{8} \quad \frac{4}{2} \quad \frac{4}{4} \quad \frac{4}{8} \quad \frac{6}{2} \quad \frac{6}{4} \quad \frac{6}{8}$$

NOTE.— $\frac{9}{8}$ and $\frac{12}{8}$ measure do not often occur in collections of sacred music; in secular music, however, they are not uncommon. The $\frac{9}{8}$ measure is generally indicated by three motions of the hand, (down, left, up,) and three parts of a measure (a ♪ or ♪ ♪ or ♪ ♪ ♪) are sung to a beat. The $\frac{12}{8}$ measure is generally indicated by four motions of the hand, (down, left, right, up,) and the same number of part measures are sung to a beat as in $\frac{9}{8}$ time. $\frac{4}{4}$ measure, in many collections of Psalmody, is marked thus,  and $\frac{3}{2}$ thus, 

The numerator denotes the number of parts in a measure, and the denominator the kind of note chosen to represent or to fill each part.

21. In each kind of measure, as indicated above, there are three varieties; the only difference existing is in the note chosen to represent the part of measure.

NOTE.—The pupil must not forget that the rapidity of a movement does not depend on the kind of notes used, for half notes, in one piece of music, may be sung as rapidly as quarter notes in another.

22. When a tone begins on the unaccented part of a measure and is continued on the accented part, the accent is said to be inverted: such a tone is called a "SYNCOPE," and the note representing it is called a "SYNCOPIATED NOTE."

EXAMPLE.



CHAPTER IV.

TIES, SLURS, ETC.

1. WHEN two or more notes, on the same degree of the staff, are to be sung to one syllable they are connected by a character called a Tie, e. g.:



2. When two or more tones, on different degrees of the staff, are to be sung to one syllable, the notes representing them are joined by a character called a "SLUR," e. g.:



3. When eighth, sixteenth and thirty-second notes are thus used, they are joined as follows:



4. A pause or Hold (^) placed over a note, rest or bar, denotes that the time is to be prolonged. The duration of this suspension of time must be determined by the performer, as no definite rule can be given for it.

5. When any part of a piece of music is designed to be sung twice, the word "Bis," (signifying twice,) enclosed by a line, is sometimes placed over the part which is to be repeated, e. g.

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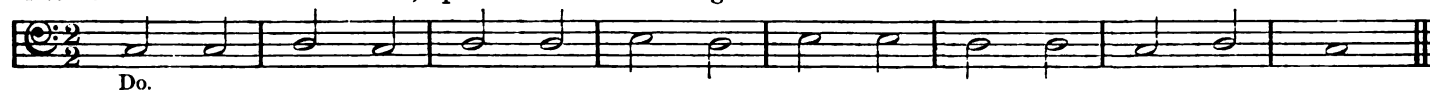
MUSICAL NOTATION.

PRACTICAL EXERCISES.

No. 1. DOUBLE MEASURE. Down, up. A quarter note receiving a beat.



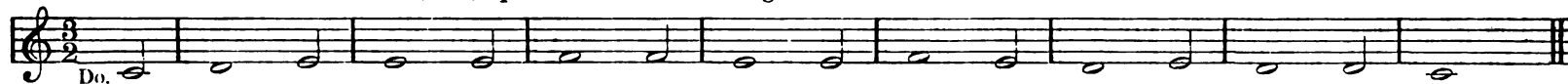
No. 2. DOUBLE MEASURE. Down, up. A half note receiving a beat.



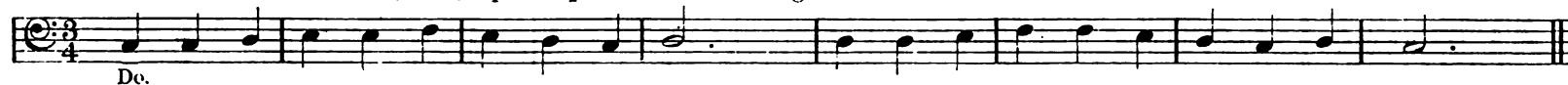
No. 3. DOUBLE MEASURE. Down, up. An eighth note receiving a beat.



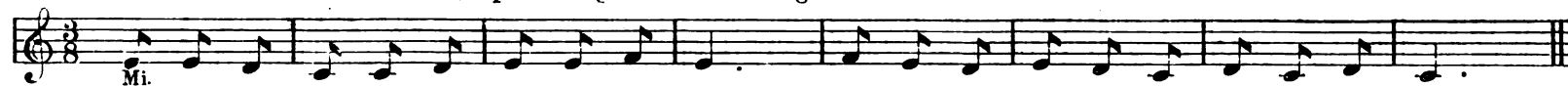
No. 4. TRIPLE MEASURE. Down, left, up. A half note receiving a beat.



No. 5. TRIPLE MEASURE. Down, Left, Up. A quarter note receiving a beat.



No. 6. TRIPLE MEASURE. Down, Left, Up. An eighth note receiving a beat.



No. 7. QUADRUPLER MEASURE. Down, Left, Right, Up. A half note receiving a beat.



MUSICAL NOTATION.

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No. 8. QUADRUPLER MEASURE. A quarter note receiving a beat.



No. 9. QUADRUPLER MEASURE. An Eighth note receiving a beat.



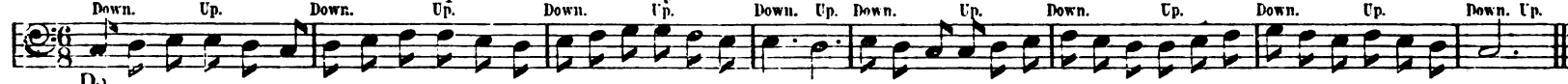
No. 10. SEXTUPLE MEASURE. Down, Down, Left, Right, Up, Up.



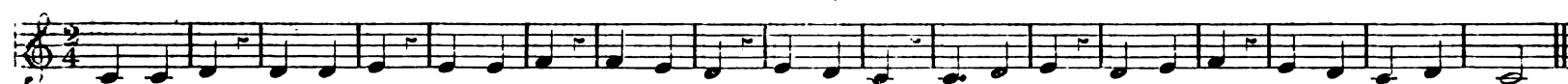
No. 11. SEXTUPLE MEASURE. A quarter note receiving a beat.



No. 12. SEXTUPLE MEASURE. Sextuple time indicated by two beats.



No. 13. SCALE EXERCISES, WITH RESTS.



No. 14.



No. 15.



NOTE.—It is recommended, in these exercises with rests, that the pupils at first, be directed to name them (the rests,) as they occur. Thus : *Do, Do, Re, Rest, Re, Re, Mi, Rest, &c.* When Exercise No. 15, is practiced, let the pupils, at first, name the rest, or speak the beat before naming the note or notes following. Thus : *Rest, Do, Do, Do, Rest, Re, Re, Re :* or *Down, Do, Do, Do, Down, Re, Re, Re.* The rests may be named or beats spoken audibly, at first, then in a whisper, and finally they may be silently observed.

No. 16.



No. 17.



CHAPTER V.

MELODICS CONTINUED. THE EXTENDED SCALE, ETC.

THE scale may be extended above or below what has already been presented, but the relations will remain the same, that is, if eight of our present scale be taken as one of the extended, the intervals will occur in precisely the same order as before. The same is true of the extended scale below.

No. 1.



No. 2.

MUSICAL NOTATION.

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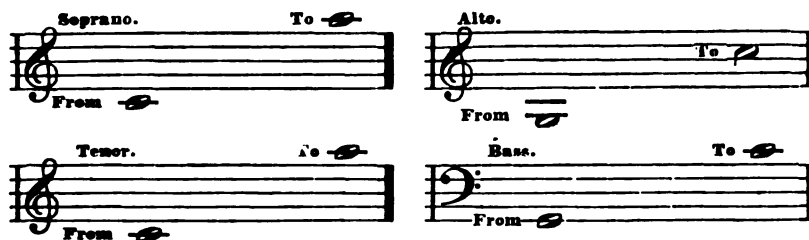
No. 3.



CLASSIFICATION OF VOICES.

2. The human voice is generally divided into *four* classes: First, lower male voices, Bass; Second, higher male voices, TENOR; Third, lower female voices, Alto; Fourth, higher female voices, SOPRANO.

3. We will illustrate the general compass of the different voices, as follows:



4. It was illustrated in Chapter IV, that four voices may be written, each upon a separate staff, or two voices upon the same staff.

The latter method is often used in Psalmody, and is very convenient, as it shows the correct relation of the voices.

NOTE 1.—The term voice is used to designate a *part* to be sung.

NOTE 2.—In this country the relation of voices, when each voice is written upon a separate staff, has been deranged by some person, who, very injudiciously, placed the Tenor where the Soprano properly belongs, and the Soprano in the Tenor's singular place. This method, however, has now become so general in collections of sacred music that we feel, in a measure, compelled to adopt it.

CHAPTER VI.

MELODICS.—THE CHROMATIC SCALE.

1. The MAJOR DIATONIC SCALE consists of *five* steps and *two* half-steps. Each step of this scale may be divided into half-steps, which, together with the half-steps already existing, make a scale of HALF-STEPS. This is called the CHROMATIC SCALE.

2. The characters used to indicate these divisions of steps are the SHARP (#) and the FLAT(b).

3. A note on the staff, preceded by a sharp, indicates a pitch one half-step higher than would be indicated by a note on the same degree without the sharp.

4. A note on the staff, preceded by a flat, indicates a pitch one half-step lower than would be indicated by a note on the same degree without the flat.

5. The significance of a sharp or a flat may be terminated by a sign called a NATURAL (n).

6. The significance of flats or sharps, when placed at the beginning of the staff, forming what is called the SIGNATURE, extends through the piece of music, unless terminated by naturals.

7. The significance of a sharp, flat or natural, when introduced in any part of a piece of music, extends through the measure where the character occurs, and onward from measure to measure when the notes are upon the *same degree*. When thus used, sharps, flats and naturals are called ACCIDENTALS.

MUSICAL NOTATION.

ASCENDING SCALE.

Letters.	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
Syllables,	Do	Do	Re	Re	Mi	Fa	Fa	Sol	Sol	La	La	Si	Do
or	Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Se	La	Li	Si	Do
Pronounc'd	Doe	Dee	Ray	Ree	Mee	Fah	Fee	Sole	See	Lah	Lee	See	Doe

DESCENDING SCALE.

C	B	B \flat	A	A \flat	G	G \flat	F	E	E \flat	D	D \flat	C
Do	Si	Si	La	La	Sol	Sol	Fa	Mi	Mi	Re	Re	Do
Do	Si	Se	La	Le	Sol	So	Fa	Mi	Me	Re	Ri	Do
Doe	See	Say	Lah	Lay	Sole	Say	Fah	Mee	May	Ray	Ree	Doe

NOTE.—As it is difficult to acquire a ready use of the syllables in the Chromatic Scale, where the vowel is changed, as Do, Di, La, Le, &c, and as there is a liability to mistake the change of syllable for the change of sound, it is recommended to use the syllables of the Diatonic Scale as given in the first example above; the syllables with the vowels changed are given to be used if preferred.

8. Each degree of the Chromatic Scale preceded by a sharp or flat is named after the degree of the staff on which it appears to the eye, with the word *sharp* or *flat* affixed, thus, C sharp, D sharp, F sharp, B flat, A flat, G flat, &c.; but in naming degrees by the numerals it is proper to say, sharp one, sharp two, flat seven, flat six, &c.

9. A DOUBLE SHARP (*) is used before a note on the staff, already affected by a sharp, to indicate a pitch one half-step higher than a note on the same degree affected only by the single sharp.

10. In order to restore such note to its signification as influenced by a sharp *only*, a character made up of a natural and a sharp is necessary. (♯♯)

11. A DOUBLE FLAT (♭♭) is used before a note on the staff, already affected by a flat, to indicate a pitch one half-step lower than a note on the same degree, affected only by the *single* flat.

12. In order to restore such note to its signification as influenced by a flat *only*, a character made up of a natural and a flat, is necessary. (♮♭)

NOTE.—In the following exercise three tones of the chromatic scale are presented. The teacher is recommended to introduce them with great care, and see that the chromatic tones are correctly made.

MUSICAL NOTATION.

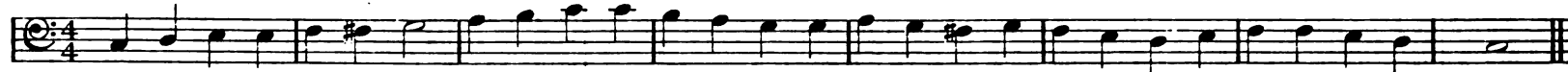
15

PRACTICAL EXERCISES. CHROMATIC.

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



CHAPTER VII.

1. *MELODIES* proceed not only by regular successive degrees of the scale, but also by skips. The most natural skips are those made in singing one, three, five, and eight. (Do, mi, sol, do.)

NOTE.—We insert the following suggestion, as it may aid the young pupil in acquiring the ready use of the syllables.

2. When *Do* is on a line, *Mi*, *Sol* and *Si* will be on lines, and *Re*, *Fa*, *La* and *Do*, (the octave,) will occupy spaces; but when *Do* is on a space, *Mi*, *Sol*, and *Si*, will also be on spaces, and *Re*, *Fa*, *La*, and *Do*, (the octave,) on lines, *e. g.*:



3. Before drilling the pupils in the following exercises, the teacher is recommended, first to write the scale on a blackboard, and intro-

duce the practice of skips by directing the pupils to sing the notes to which he successively points, in the following, or similar order:

ASCENDING SCALE.

Do, Re, Mi.
Do, Mi.
Do, Mi.
Do, Re, Mi, Fa.
Do, Fa.
Do, Fa.
Do, Re, Mi, Fa, Sol,
Do, Sol, etc.

DESCENDING SCALE.

Do, Si.
Do, Si, La.
Do, La.
Do, La.
Do, Si, La, Sol.
Do, Sol, etc.

NOTE.—In practicing the foregoing exercise, it is important that the teacher, in moving his position from note to note, observe a regular measure.

PRACTICAL EXERCISES.

No. 1.

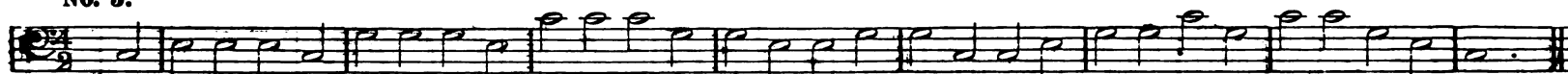
Do, Re, Mi, Fa, Sol, La, Si, Do; Do, Si, La, Sol, Fa, Mi, Re, Do.
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

No. 2.

MUSICAL NOTATION.

17

No. 3.



Do, Mi, Mi, &c.

No. 4.



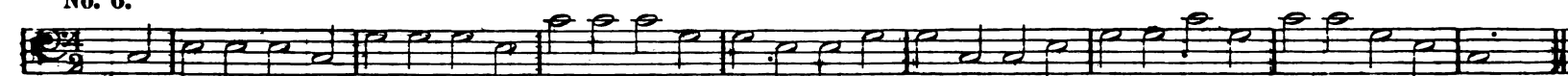
Sol, Mi, Sol, &c.

No. 5.

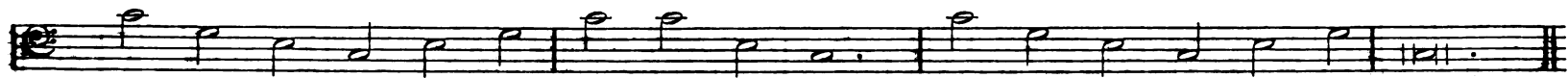


Mi, Mi, Do, Sol, &c.

No. 6.



Do, Mi, Sol, Do, &c.



No. 7.



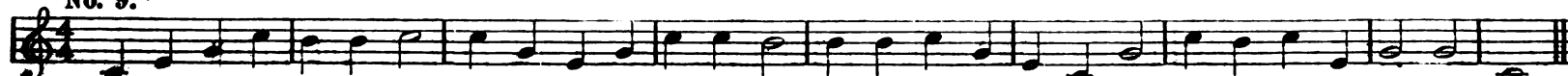
Do, Do, Do, Sol, &c.

No. 8.



Do, Do, Mi, &c.

No. 9.



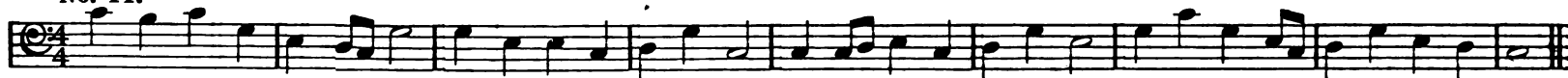
Do, Mi, Sol, &c. Tono-Art.-2.

No. 10.



Do, Re, Mi, Do, &c.

No. 11.



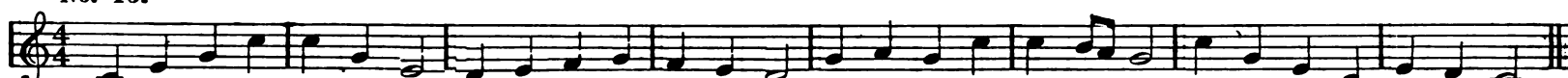
Do, Si, Do, Sol, &c.

No. 12.



Do, Re, Fa, Fa, &c.

No. 13.



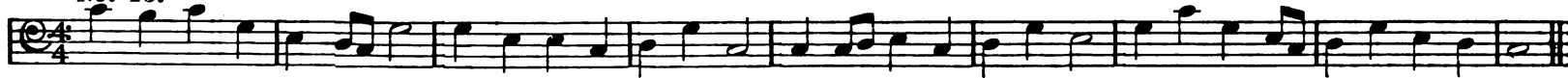
Do, Mi, Sol, Do, &c.

No. 14.



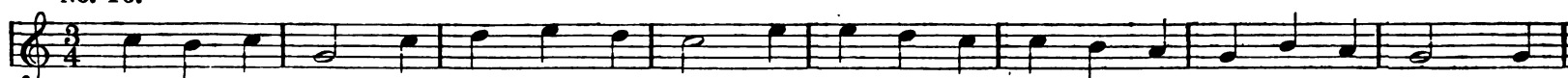
Do, Re, Mi, &c.

No. 15.

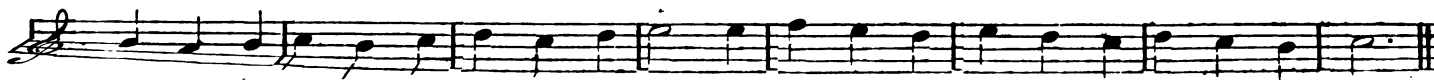


Do, Mi, Sol, Do, &c.

No. 16.



Do, Si, Do, Sol, &c.



MUSICAL NOTATION.

19

No. 17.



No. 18.



No. 19.



No. 20.



No. 21.



No. 22.



No. 23.



No. 24.



No. 25.



EXERCISES IN DOTTED NOTES.

NOTE.—When a note which fills a part-measure is dotted, the tone which it represents must continue while two motions of the hand are being made, and the note following it must be spoken at the point of rest in the second or fourth beat. *e. g.:*

In singing a dotted C^\bullet in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ measure, the pupil has only to give it the accent or heavier pulsation. *e. g.:*



No. 26.



No. 27.



No. 28.



No. 29.



MUSICAL NOTATION.

21

No. 30.



Do, Sol, Sol, La, &c.

No. 31.



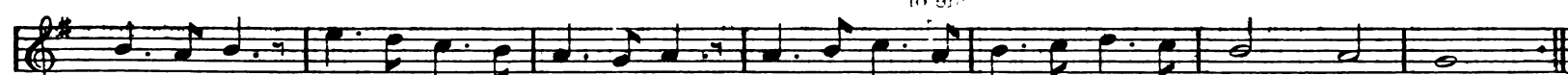
Do, Re, Mi, &c.



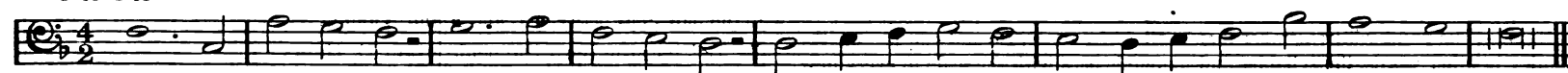
No. 32.



Do, Do, Mi, Do, &c.



No. 33.



Da, Sol, Mi, &c.

No. 34.



Do, Sol, La, &c.

No. 35.



Do, Re, Mi, Fa, &c.

CHAPTER IX.

TRANSPPOSITION.

1. It was stated in Chapter II that, by common consent, the scale was first based upon C; and as half-steps occur between 3 and 4, and 7 and 8, these intervals were necessarily established between E and F, and B and C. If the scale were based upon C only, music would be confined within very narrow limits, and much of the variety we now have would be unknown to us. This need not be. The scale may also be based on any *other* tone, that is, any other tone may be chosen as *one* of the scale.

2. When this is done, the Scale is said to be transposed.

3. Although there really is but one scale, and transposition is but the moving of the scale from one position to another; yet, for convenience, we speak of different scales, calling each after the tone on which it is based. Thus: the scale of C, the scale of D, the scale of E \flat , &c.

4. Any tone upon which the scale is based is called the Tonic, or KEY-TONE. When a piece of music is based on C, it is said to be in the *key* of C; when based upon D, it is said to be in the *key* of D; when based upon A \flat , it is said to be in the *key* of A \flat , &c.

NOTE.—The pupil will remember that in all *Major* tunes, Do and *one* are on the Tonic; in other words, the syllables and numerals pass with the scale to every new position.

5. There is but *one* Major Diatonic Scale; hence it is evident, that from whatever point the scale may start, the order of its intervals must remain the same, which order is as follows:

1 step, 2 step, 3 $\frac{1}{2}$ step, 4 step, 5 step, 6 step, 7 $\frac{1}{2}$ step, 8.

6. When any new position for the scale is sought, if the tones represented by the letters do not preserve this order, then some other tone or tones that will preserve it, must be taken.

7. Before presenting the theory of transposition in its natural rela-

tions, we will attempt to unfold some of its mysteries by the following illustrations:

The Scale, when it was based upon C, determined the intervals between the letters thus:

C	Step	D	Step	E	Half step	F	Step	G	Step	A	Step	B	Half step	C
1		2		3		4		5		6		7		8
Do		Re.		Mi		Fa		Sol		La		Si		Do.

8; In the Chromatic Scale we have five additional tones, which, together with the tones of the Diatonic Scale, form a scale of 12 steps. *e. g.*

ASCENDING SCALE.

C	C \sharp	D	D \sharp	E	F	F \sharp	G	G \sharp	A	A \sharp	B	C.
1	1 \sharp	2	2 \sharp	3	4	4 \sharp	5	5 \sharp	6	6 \sharp	7	8.

DESCENDING SCALE.

C	B	B \flat	A	A \flat	G	G \flat	F	E	E \flat	D	D \flat	C.
8	7	7 \flat	6	6 \flat	5	5 \flat	4	3	3 \flat	2	2 \flat	1.

NOTE 1.—The Chromatic Scale is here and thus presented in order that we conveniently refer to it during the following explanations.

NOTE 2.—In every new position, in which we shall place the scale, the letters with the numerals and syllables under them, will first be presented in their order with the half-steps between E and F and B and C.

9. Let us now base the scale upon D, thus:

D	Step	E	Half step	F	Step	G	Step	A	Step	B	Half step	C	Step	D.
1		2		3		4		5		6		7		8
Do		Re		Mi		Fa		Sol		La		Si		Do.

10. The pupil will see at a glance that this scale, as it stands, can do no service to us, because the half-steps, instead of being between 4, and 7 and 8, are between 2 and 3, and 6 and 7.

11. What shall be done to make the scale of D available? We see. By referring to the Chromatic Scale, we find between the tones represented by F and G, a tone called F \sharp .

The interval between E and F \sharp is a step, and that between F \sharp

G is a half-step. We also find between the tones represented by C and D a tone called C#. The interval between B and C# is a step, and that between C# and D is a half-step.

12. Now, if we adopt these two tones, F# and C#, in the scale of D, the order of intervals will be correct. *e. g.*

D	E	F	F#	G	A	B	C	C#	D.					
1	Step	2	Step	3	Half Step	4	Step	5	Step	6	Step	7	Half Step	8
Do	Re		Mi	Fa	Sol	La		Si	Do.					

NOTE.—Observe that F and C are no part of the scale of D; but F# and C# are essential parts.

13. It is evident, therefore, that in order to secure the tones F# and C#, their use must be indicated. This is generally done by placing a sharp (#) upon F and C at the beginning of the staff. *e. g.*:



14. Characters (flats or sharps,) thus placed, form the SIGNATURE, or sign of the key. Thus, F# and C# constitute the signature (sign) of the key of D.

NOTE.—F# and C# are also the signature of the key of B Minor, (a scale not yet explained,) the relative Minor of D. The key of D, however, is readily distinguished from B Minor by referring to the last note in the Bass, which, in the key of D, is found on D; but in the key of B Minor, on B.

15. Let us now base the scale upon E. We will place the letters and numerals as before. *e. g.*

E	F	G	A	B	C	D	E.
1	2	3	4	5	6	7	8
Do	Re	Mi	Fa	Sol	La	Si	Do.

16. Here the half-steps occur between 1 and 2, and 5 and 6. We must find tones that will correct this order of intervals.

17. If, under the letters, we place the numerals, preserving the correct order of intervals, they will indicate the tones required. *e. g.*

E	F	*	G	*	A	B	C	*	D	*	E
1		2		3	4	5		6		7	8

18. It will be seen at once, that 2, 3, 6 and 7 of the scale of E require the tones F#, G#, C# and D#. We will use them. *e. g.*

E	F	F#	G	G#	A	B	C	C#	D	D#	E.
1		2		3	4	5		6		7	8
Do		Re		Mi	Fa	Sol		La		Si	Do.

NOTE.—Observe that F, G, C and D are no part of the scale of E; but F#, G#, C# and D# are ESSENTIAL parts.

NOTE.—F#, G#, C# and D# form the signature of the key of E.

19. Let us now base the scale on the tone Eb, a half-step below E. *e. g.*:

	E ₂	F	G	*	A	*	B	C	D	E ₂
	1	2	3		4		5	6	7	8
Correct order,	1	2	3	4		5		6	7	8

20. It is evident that the tones represented by A and B do not belong to the scale of Eb. By referring to the descending Chromatic Scale, we find between the tones represented by G and A, the tone Ab; and between the tones represented by A and B, the tone Bb. If we adopt these tones, the order of intervals will be correct. *e. g.*

E _b	E	F	G	A _b	A	B _b	B	C	D	E _b				
1	Step	2	Step	3	Half Step	4	Step	5	Step	6	Step	7	Half Step	8
Do		Re		Mi	Fa		Sol		La		Si		Do.	

NOTE.—When any degree of the staff is influenced by a flat or a sharp, its octaves are also influenced by the same.

21. We will present one more illustration. Let us base the scale upon F. *e. g.*

F	G	A	*	B	C	D	E	F.
1	2	3		4	5	6	7	8
Correct order, 1	2	3	4	5	6	7	8	

The order of intervals is incorrect; but if we adopt the tone $B\flat$ the order is corrected. *e. g.*

F		G		A	B \flat	B		C		D		E	F.	
1	Step	2	Step	3	Half Step	4	Step	5	Step	6	Step	7	Half Step	8
Do		Re		Mi	Fa			Sol		La		Si	Do.	

22. In this manner the theory of the transposition of the scale into any position may be illustrated.

NOTE TO THE TEACHER.—In our own experience, we have found no difficulty in explaining, to the entire satisfaction of any pupil, the theory of transposition, by first presenting it as in the foregoing illustrations.

CHAPTER X.

FARTHER EXPLANATION OF TRANSPOSITION.

1. The following explanation of transposition is of the highest importance, for it has the advantage of presenting the most nearly related scales in a position analogous to that naturally assigned to them in the course of a musical composition.

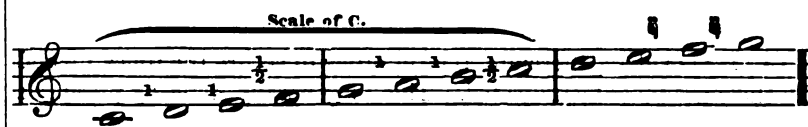
2. It has been shown before, that between the consecutive tones of a major scale, there are two kinds of intervals, viz.: *steps* and *half-steps*; and that the half-steps are found between three and four and between seven and eight, the intervals between the other tones being *steps*.

3. This renders it possible to divide such a scale into two halves, exactly similar in their intervals, the interval between the two halves being a *step*.

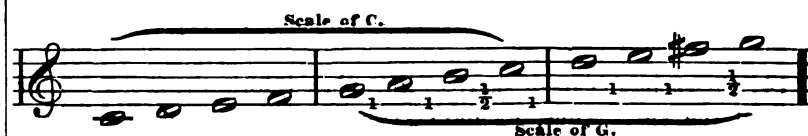


4. It is evident, that, as the second half is like the first, it can also serve as first half of a similar scale, the Tonic of which will be G, and that, in order to complete this scale of G, we have only to affix a second half, like the first in its intervals, leaving a *step* between the two halves.

5. As a scale is always formed upon eight consecutive degrees of the staff we will annex the necessary four degrees for the second half of our G scale, and examine the intervals afterwards.



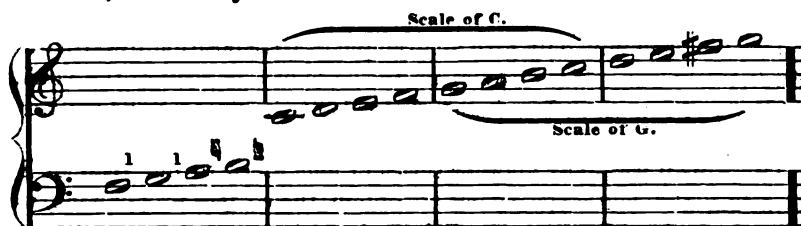
6. We find all the intervals correct until we come to that between the sixth and seventh degrees of our G scale E-F, which is *too small* by a half-step, and on looking at the next interval, F-G, we find it *too large* by a half-step; if, therefore, we adopt the tone, $F\sharp$, which is a *step* above E, and a *half-step* below G, we shall obtain the correct proportions, and our G scale appear as below.



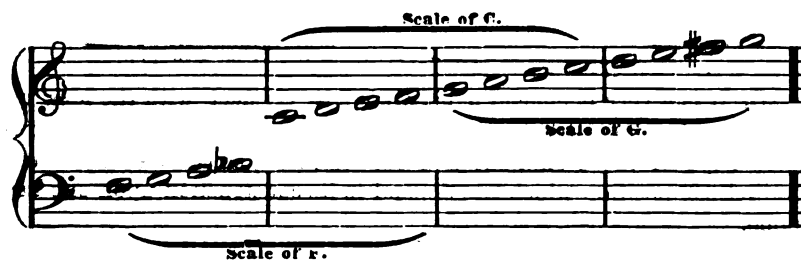
7. There is then but one tone in the scale of G which is not found in the scale of C, viz.: $F\sharp$, instead of which the scale of C has F, accordingly these two scales differ from one another as to their contents, as little as it is possible for two scales to differ, and are, therefore, said to be in the *first degree of relationship*.

8. It is evident also, that, the two halves being of like proportions, the *first* half of our C scale can serve as *second* half of another similar scale, which plainly will begin on F.

We will prefix the four degrees necessary to form the first half of our new scale, and rectify the intervals afterwards.



9. The first two intervals are correct; but that between the third and fourth degrees, which should be a *half-step* is a *step*, and that between the fourth and fifth or between the two halves, is a *half-step*, whereas it should be a *step*; if, therefore, we adopt the tone B \flat , which is a half-step above A and a step below C, we shall obtain the correct proportions for the scale of F, and our three scales of C, G, and F, will appear as below in their relation to each other.



10. This connection of three scales, two of which stand each in the first degree of relationship to the central scale, is of the greatest importance in the construction of musical compositions; and although we are not here studying composition, still it will be very greatly to our advantage to know of this relation, and observe the use of these related scales and the natural effect of their connection.

Although in some very short compositions we find the applica-

tion of a like principle in the connection of the *chords* only, the key not being changed, still in the majority of good compositions which extend beyond the limit of, perhaps, eight or nine measures, we have the principle carried out in the order of modulation from *key* to *key*.

NOTE.—We shall here use the word *key* as synonymous with *scale*, for although there is a *distinction* there is no *difference* which can create any confusion. The *scale* is found in the movement from tone to tone, and the *key* in the movement from *chord* to *chord*; but the singer has only to observe that he is to look for the outward sign of modulation, not alone in the particular *voice* he may be singing but among the whole number of voices as they meet, forming the *chords* of the various keys used.

12. We will indicate, in as few words as possible, this natural order, hoping that the observant student may derive benefit from these hints.

I. The key standing in the place of our scale of C, in the last example, is called the *Key of the Tonic*, and is the *chief* key of the composition, and the natural point of beginning and ending, the point from which we start, and to which we naturally return.

II. The Key corresponding with our scale of G, i. e. the key, the tonic of which is the tone which was fifth degree of the chief Key, is called *Key of the Dominant*, and the natural demand for progression forwards, and upwards from the point of beginning to the point where we begin to return to the rest and cessation of movement found in the close, is most properly met by modulation into it and into keys lying on that side of the Key of the Tonic on which the key of the Dominant lies, viz : its Dominant, &c. (where C is the chief key, the key of D,) thus the first modulation, which is more than a passing touch upon a related key, is generally to the key of the Dominant.

III. The Key corresponding with our scale of F, in the last example, the tonic of which is a fifth below that of the chief Key, or its fourth degree, is called the *Key of the Subdominant*, and its most natural place is towards the end of a composition, as the effect of modulation into it is that of *return*, of *approaching rest* and *cessation of movement*, and its use preparatory to the close, establishes most thoroughly the position of the key of the Tonic as central and chief key.

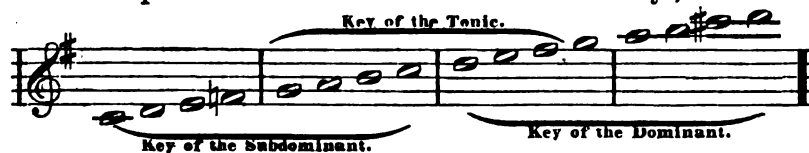
13. Want of space forbids our doing more than thus indicating this relation ; its special study can of course only be attempted as part of a regular course in Composition. We can only add a few general remarks, and then finish our explanation of *transposition*.

14. In a composition in *Minor*, the relative Major key generally fills the place of Key of the Dominant.

The use of the Key of the Sub-dominant is not so essential as that of the Dominant, still its omission seems to leave a certain incompleteness in the triad of keys, so to speak, a sort of one-sidedness in the composition.

CONTINUATION OF TRANSPOSITION.

15. If we look again at the last example we readily see that the relation between the keys of F and C, is precisely the same as that between C, and G, and (beginning from the G side,) the relation between G and C, the same as that between C and F. We can then, of course, form another triad of keys on the *Dominant* side by taking the present key of the Dominant for the key of the Tonic, and affixing a like half to the second half of the key of G, obtain its Dominant, leaving the key of C in the position of Subdominant in a new triad of keys, viz :



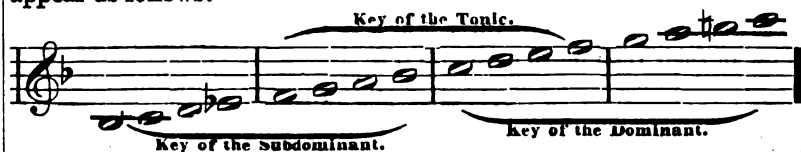
16. We have here, as is usual in musical compositions, indicated the key of the Tonic by the signature, and the tones of the two related scales, which differ from those of the scale of the Tonic by accidentals.

17. The course of procedure, then, in transposition towards the *Dominant* side from any given key, is to affix a new, like series of four tones to the second half of the scale of the Dominant, thus obtaining its Dominant, and dropping the first half of the scale of the *Subdominant*, we have the tones which formed its second half only in their office as

first half of the scale of the Subdominant of our new triad of keys, the two extreme keys of which, in their relation to the central key, establish it as key of the Tonic.

18. We need now only give an example of transposition towards the *Subdominant* side. If we take again the scale of C as scale of the Tonic, we have, of course, as Dominant, the scale of G, and as Subdominant, the scale of F.

19. Now if we prefix another series of four tones to our scale of F, adjusting the half-steps so as to obtain the correct proportions, we have the scale of B \flat for a new Subdominant key, and dropping the second half of the scale of G, we have its first half only in its office as second half of the scale of C, which now becomes Dominant instead of Tonic, and, with the scale of B \flat , (the new Subdominant,) determines the central scale of F as scale of the Tonic, and the triad of keys will appear as follows:



20. It is a very beneficial habit always to connect with the idea of any given key indicated by the signature of a piece, the idea of its related keys of the Dominant and Subdominant, since it is only a very limited composition which can depend in its construction upon one key alone.

CHAPTER XI.

MELODICS.—INTERVALS.

1. WHEN the Major Diatonic Scale, in its regular progression of steps and half-steps, was explained, the term *INTERVAL* was used to designate the difference between any two adjacent degrees of the scale.

2. There is a more comprehensive sense in which this term is used, namely, to denote the relation in which one tone stands to any other in respect to difference of pitch.


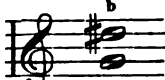
3. An interval, in this sense, is reckoned from the lower tone upwards, and derives its *primary name* from the number of degrees of the staff which it embraces, counting the degree upon which the lower note is written, as *one*.

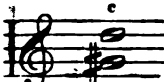
4. The interval between two tones on the same degree of the staff is called a *Prime*.

NOTE.—If the tones are of the same pitch they are said to be in *Unison*.

5. From any degree to the next one is called a *Second*; to the next but one, a *Third*; to the next but two, a *Fourth*, and so on.

6. This is the case, no matter on what degree of the staff or scale the lower tone stands; thus from any one degree to the fifth above is

always a fifth, *e. g.*  and if we write  or,

 we obtain, of course, different kinds of fifths; but if in-

stead of example *b*, we write  we obtain, not a *fifth*, but a *sixth*, because the degrees from the lower to the upper tone are *six* in number.

7. It is now plain that, as these differences exist between intervals of the same number of degrees, and, therefore, the same *primary name*, we must attach something to this primary name to indicate the exact difference in pitch between the two tones, *i. e.* the *kind* of prime, fourth, sixth, or whatever it may be, we intend to designate.

8. The best and quickest way to arrive at a correct knowledge of all these intervals, is to take the series of intervals from the tonic upwards to the other tones of the Major Diatonic Scale, with which we are al-

ready acquainted, as *standard* intervals, and learn what are the differences between them and the various other intervals which may be used.

9. Comparing the tones of the Major scale of C in succession with the tonic, we have the following series of standard intervals:



10. We extend the series as far as the ninth, because (although the intervals above the octave are generally reduced to their relation in the lower octave, *i. e.* any higher E is reckoned as a third above any C, &c.) the ninth often stands in a different harmonic relation from the second, and therefore a distinction must often be made.

11. These intervals from the tonic of a Major scale are naturally divided into two distinct classes, as follows:

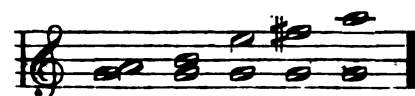
12. Seconds, Thirds, Sixths, Sevenths, and Ninths, which result from the Major scale, taking its first tone for lower tone, are called **MAJOR**. Primes, fourths, fifths, and octaves, **PERFECT**. *e. g.*



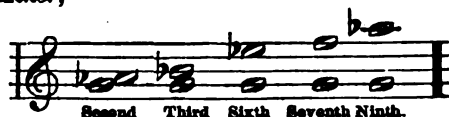
13. These two classes of intervals are essentially different in character, and must never be confounded.

14. The intervals of like primary name, which differ from these *standard* intervals, may be classed as follows:

I. *Minor* intervals, which are smaller than *Major* intervals of like primary name, by a half-step; thus the *Major* intervals from G are

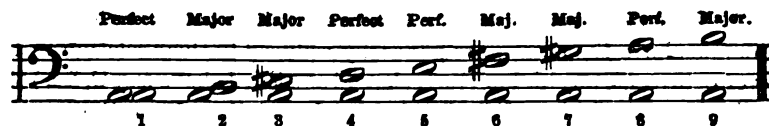


The Minor,

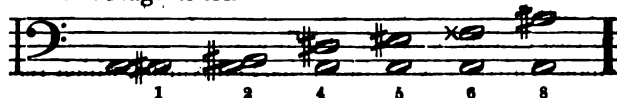


II. AUGMENTED intervals, which are *larger* than *Major* or *perfect* intervals (of like primary name) by a half-step. *e. g.*

The Major and Perfect intervals from A are



The Augmented



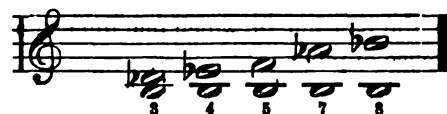
NOTE.—Augmented *thirds*, *sevenths*, and *ninths* cannot be used; the reason of this we have no space to fully explain here, but can only indicate the general principle that, on account of the peculiar nature of *perfect* intervals, intervals which sound so nearly like them as, for example, would the augmented seventh like the perfect octave, can not be used; this does not account for the exception of the augmented ninth, which can be explained only in connection with the study of harmony, for which, as the best text book extant, we would refer the student to RICHTER'S MANUAL OF HARMONY, published by G. Schirmer, 701 Broadway, N. Y.

III. DIMINISHED intervals, which are *smaller* than *Minor* or *perfect* intervals (of like primary name) by a half-step. *e. g.*

The Minor and perfect intervals from B are



The diminished



NOTE.—There can, of course, be no interval smaller than the perfect prime. For the exception of the *second*, *sixth*, and *ninth*, we need only refer to the note under Augmented Intervals.

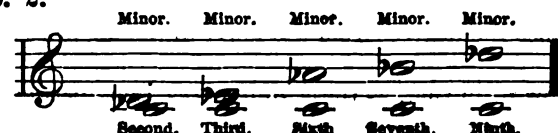
15. We cannot here enter more minutely into the study of intervals; the intelligent teacher will readily perceive how to use the guide we have given in making the intervals from the first to the other tones of the Major scale, *i. e.* the major and perfect intervals the standard.

16. We give, in closing, a General View of all practicable intervals, taken from RICHTER'S MANUAL OF HARMONY, mentioned in the note under Augmented Intervals.

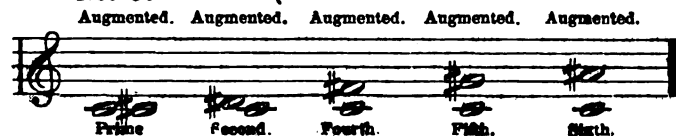
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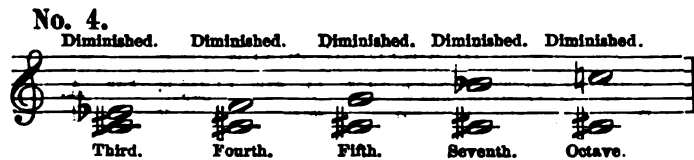


No. 2.



No. 3.





NOTE.—The foregoing statements have been made for the purpose of suggesting to those who are learning to read music, the importance of first ascertaining what interval is to be made; then, having determined this, they will be better able to strike the correct pitch. The careful study of this chapter will enable the pupil to compute intervals rapidly.

CHAPTER XII.

MELODICS—THE MINOR SCALE.

1. Besides the Major Diatonic Scale, there is another called the

MINOR SCALE. This differs from the Major scale in the order of its intervals.

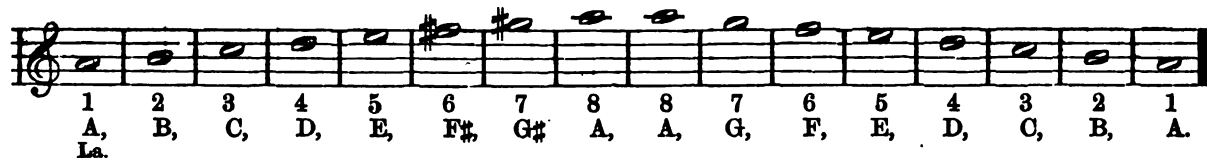
2. The marked difference between the *Major* and *Minor* scale is in the *THIRD*; that of the Major being a *Major* third, while that of the Minor is a *Minor* third.

3. The Minor scale is based upon the sixth degree of its relative Major; that is, the sixth of the Major scale (La,) becomes *one* of the Minor Scale.

4. Every Major scale has its *Relative* Minor, and every Minor its *Relative* Major scale.

5. There are two forms of the Minor scale in use; they are called the **MELODIC FORM** and the **HARMONIC FORM**. e. g.

MINOR SCALE—MELODIC FORM.



MINOR SCALE—HARMONIC FORM.



6. The order of intervals in the ascending scale of the *Melodic Form* is as follows. e. g.



7. The order in the descending scale, however, is thus :



8. In the HARMONIC FORM the order of intervals is the same in ascending as in descending. *e. g.*

ASCENDING SCALE.

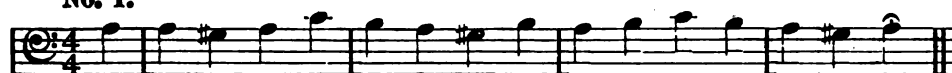
A	Step	B	Half	C	Step	D	Step	E	Half	F	Step and	G [#]	Half	A.
1		2	Step	3		4		5	Step	6	a Half	7	Step	8

DESCENDING SCALE.

A	Half	G [#]	Step and	F	Half	E	Step	D	Step	C	Half	B	Step	A.
8	Step	7	a Half	6	Step	5		4		3	Step	2		1

PRACTICAL EXERCISES.

No. 1.



La, La, &c.

2.



Mi, La, &c.

No. 3.



La, La, Si. &c.



No. 4,

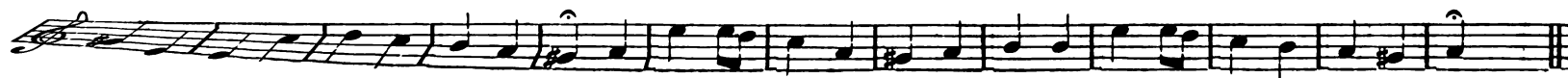


Mi, La, &c.

No. 5.



La, Do, Do, &c.



CHAPTER XIII.

MELODICS—PASSING TONES—TURN AND TRILL.

1. ORNAMENTAL tones, which do not essentially belong to it, are often introduced into a melody. They are called *PASSING TONES*, and are sometimes represented by notes of smaller size than the other notes in the piece.

2. When a passing tone precedes an essential tone, on an *unaccented* part of a measure, it is called *APFOGGIATURA*.

WRITTEN.



PERFORMED.



3. When a passing tone follows an essential tone, on one *unaccented* part of a measure, it is called an *AFTER TONE*.

WRITTEN.



PERFORMED.



4. A rapid succession of a tone with the tones of the scale next above and below it is called a *TURN*.

WRITTEN.




PERFORMED.



OR




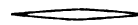



OR



CHAPTER XIV.


DYNAMICS—DEGREES OF POWER.


1. A medium force of tone is called *Mezzo*; it is marked *mez.* or *m.*
2. A force of tone *softer* than *Mezzo* is called *Piano*; it is marked *Pia* or *p.*
3. A force of tone *louder* than *Mezzo* is called *Forte*, it is marked *for* or *f.*
4. A force of tone *softer* than *Piano* is called *Pianissimo*; it is marked *pp.*
5. A force of tone *louder* than *Forte* is called *Fortissimo*; it is marked *ff.*
6. A force of tone *louder* than *Piano* and *softer* than *Mezzo* is called *Mezzo Piano*; it is marked *mez. pia.* or *mp.*
7. A force of tone *louder* than *Mezzo* and *softer* than *Forte*, is called *Mezzo Forte*; it is marked *mez. for.* or *mf.*
8. A tone sustained with equal force throughout its whole duration is called an *Organ Tone*; it may be marked thus 
9. A tone beginning *Piano* and gradually increasing to *Forte*, is called *Crescendo*; it is marked thus: *cres.* or 
10. A tone beginning *Forte* and gradually diminishing to *Piano* is called *Diminuendo*; it is marked thus: *dim.* or 
11. A union of *Crescendo* and *Diminuendo* is called a *Swell*; it is marked thus: 
12. A sudden crescendo is called a *Pressure*; it is marked 

13. A tone suddenly struck and instantly diminished is called *Sforzando* or *Explosive*; it is marked thus: *sf* or *>*

14. A melody performed in a smooth, and closely connected manner is said to be *LEGATO*; this is indicated by a curved line, *e. g.*



15. Tones produced in a short and detached manner are said to be *Staccato*; they are marked thus: 

16. Tones produced in a somewhat less short and detached manner are said to be *Half Staccato*; they are marked thus: 

CHAPTER XV.

PRACTICAL SUGGESTIONS.—VOCAL UTTERANCE.

1. A person may acquire great proficiency in the art of reading music, and yet, owing to an imperfect delivery, be a very ordinary singer. It is, then, of the utmost importance that teachers, at the very outset, with diligence, instruct their pupils in the art of VOCAL UTTERANCE.

2. A tone should be produced in an instantaneous, decided, and firm manner; without unsteadiness, hesitancy, or drawing.

3. A tone correctly produced is full, clear, round, open, and free from the admixture of other sounds. The ability to produce such a tone is acquired only by constant and assiduous practice.

4. A good voice is not entirely the gift of nature, for ordinary voices, by thorough practice, acquire great sweetness and delicacy. This is first done by scale exercises upon the open vowels, and afterwards upon the broad, slender, and short vowels.

NOTE.—The voice should not be forced in any way, but suffered to gradually improve by practice and imitation.

5. A person, singing in a careless and indifferent manner, can not utter the words so as to be understood; hence, it is evident, that correct production of tones is indispensable to accurate enunciation of words.

VERBAL UTTERANCE.—VOWELS.

1. Verbal utterance, in singing, is governed by the same rules as in speech; but defects are more prominent in singing, because syllables are held and dwelt upon for a longer period.

2. The vowels *only* should be dwelt upon. The consonants should be delivered distinctly, and with precision.

3. Generally, vowels are more accurately formed than accurately held. A very common error, among singers, is to glide from the vowel sound and dwell upon its *vanish*; thus *day* is sung da—e—y instead of da—y; the word *age* is sung a—e—ge, instead of a—ge; the word *great* is sung gra—e—t, instead of grea—t; the pronoun *I* is sung I—e— instead of I—; the word *idol* is sung i—e—dol, instead of i—dol; the word *own* is sung o—oo—wn, instead of o—wn; the word *over* is sung o—oo—ver, instead of o—ver.

4. In order to produce the sound of a vowel correctly, the mouth must be held in *one* position without the *slightest* movement of the jaw, lip or tongue. To the long sound of a, i, and o, there is, what is generally termed, the *vanish*; *i. e.* at the termination of these vowel sounds, the sounds of *e* and *oo* are detected. These *vanishes*, as the term indicates, should *never* be dwelt upon or held an instant.

5. Another prominent error is to pass from the vowel and dwell upon a succeeding, or final consonant sound; thus *arm* is sung a—r—m, instead of a—rm; the word *art* is sung a—r—t, instead of a—rt.

NOTE.—It is of great importance that conductors and teachers insist upon definite vowel sounds; an obscure, uncertain vowel sound is almost universally accompanied by an obscure and lifeless tone.

CONSONANTS.

1. Consonants are not sung ; but, in order that words may be understood, they should be distinctly given.

2. Distinct articulation depends *especially* upon the consonants, which are to be spoken at certain periods, much as in reading, only with greater power and exactness.

3. The *names* of consonants do not present their power. H, for instance, is heard in the action of expelling the air from the mouth when the mouth is open ; F is heard in that of expelling the air when the lower lip is *pressing* against the upper teeth ; and V is heard in that of vibrating the lower lip when it is pressing lightly against the upper teeth. Sounds thus made are called the elements of the letters.

4. The element of one consonant, by careless and indistinct articulation, is often substituted for that of another. Consonants, liable to be thus treated, are those which fall in pairs, i. e. P B T D F V Z, &c. ; thus pray, by indistinct articulation, often becomes *bray* ; pain becomes *bain* ; town becomes *down* ; tear becomes *dear* ; few becomes *vev* ; sound becomes *round*. The element of G is often substituted for that of C hard ; thus the word come becomes *gome* ; the word came becomes *game*, and so on.

NOTE.—These hints, we trust, will prove sufficient to incite the pupil to a careful study of articulation.

ERRORS IN PRONUNCIATION.

2. The following are a few of the many errors in pronunciation :

Age for edge.	Dawn or doon for down.
Agin for again.	Ind for end.
Aginst for against.	Faunt for fount.
Balance for balance.	Foller for follow.
Ben for been.	Feller for fellow.
Bilin for boiling.	Ope for hope.
Bendin for bending.	Ail for hail.
Bootiful for beautiful.	En for in.
Cummand for command.	Jine for join.
Cuntend for contend.	Kitch for Ketch.
Chuch for Church.	Lard for Lord.
Challunge for challenge.	Wost for worst.
Chier for chair.	Woth for worth. &c.

Tenart:—3.

KEEPING TIME.

1. Accuracy in this is of great importance ; without it, words, however well pronounced by a large choir, can not be understood.

2. The ability to keep good time is an *acquired* one ; and any person with *industry* can possess it.

3. When it is once thoroughly understood and reduced to practice, any retarding or suspending of time, which the poetry may require, will be easily and naturally effected.

4. Persons need not be discouraged because they do not rapidly acquire the ability to keep good time.

ACCENT, EMPHASIS AND PAUSE.

1. These are governed by the same laws in singing as in reading.

2. Whenever there is want of harmony, in either of these respects, between the music and poetry, the music must yield so far as not to conflict with the laws of elocution.

EXPRESSION.

The crowning excellence, in singing, is *expression*. To sing with expression, is to sing with feeling in such a manner as to produce the same feeling in others.

In order to accomplish this, the singer must make the poetry and music his own ; he must throw his whole soul into the song ; and, by all means, he must feel within his *own* heart the great truth he utters. Thus will he produce the effects for which music is designed.

IN CONCLUSION, we would earnestly entreat choristers and directors of music, in the sanctuary, to strive at all times, and particularly at the meetings held for preparation for the Sabbath, to infuse into the hearts of all who are to lead the congregation in song, the thought of the greatness and dignity of their work, and of the importance of heart-felt sincerity to every one engaged in it.

EXPLANATION OF MUSICAL TERMS.



A; an Italian preposition, meaning to, in, by, at, &c.
ACCELERANDO; accelerating the time, gradually faster and faster.
ADAGIO; slow.
ADAGIO ASSAI, or **MOLTO**; very slow.
AD LIBITUM; at pleasure.
AFFETUOSO; tender and affecting.
AGITATO; with agitation.
ALLA CAPELLA; in church style.
ALLEGRETTO; less quick than Allegro.
ALLEGRO; quick.
ALLEGRO ASSAI; very quick.
ALLEGRO MA NON TROPPO; quick, but not too quick.
AMABILE; in a gentle and tender style.
AMATEUR; a lover, but not a professor of music.
AMEN; so be it, pronounced, in singing, Amen.
AMOROSO, or **CON AMORE**; affectionately, tenderly.
ANDANTE; gentle, distinct, and rather slow, yet connected.
ANDANTINO; somewhat quicker than Andante.
ANIMATO, or **CON ANIMA**; with fervent, animated expression.
ANIMO, or **CON ANIMO**; with spirit, courage, and boldness.
ANTIPHONE; music sung in alternate parts.
ARDITO; with ardor and spirit.
ARIOSO; in a light, airy, singing manner.
A TEMPO; in time.
A TEMPO GIUSTO; in strict and exact time.
BEN MARCATO; in a pointed and well-marked manner.
BIS; twice.
BRILLANTE; brilliant, gay, shining, sparkling.
CADENCE; closing strain; also a fanciful extemporaneous embellishment at the close of a song.
CADENZA; same as the second use of Cadence. See Cadence.
CAI ANDO; softer and slower.
CANTABILE; graceful singing style; a pleasing, flowing melody.
CANTO; the treble part in a chorus.
CHOIR; a company or band of singers; also that part of a church appropriated to the singers.
CHORIST, or **CHORISTER**; a member of a choir of singers.
COLA, or **CON VILA**; **COL ARCO**; with the bow.

COMODO, or **COMMODO**; in an easy and unstrained manner.
CON AFFETTO; with expression.
CON DOLCESSA; with delicacy.
CON DOLORE, or **CON DUOLO**; with mournful expression.
CONDUCTOR; one who superintends a musical performance; same as Musical Director.
CON ENERGICO; with energy.
CON ESPRESSIONE; with expression.
CON FUOCO; with ardor, fire.
CON GRAZIA; with grace and elegance.
CON IMPETO; with force, energy.
CON JUSTO; with chaste exactness.
CON MOTO; with emotion.
CON SPIRITO; with spirit, animation.
ORO; chorus.

DA; for, from, of.
DA CATO; from the beginning.
DAL SEGNO; from the sign; a mark of repetition.
DECANI; the priests, in contradistinction to the lay or ordinary chorists.
DECLAMANDO; in the style of declamation.
DECRESCENDO; diminishing, decreasing.
DEVOZIONE; devotional.
DILETTANTE; a lover of the arts in general, or a lover of music.
DI MOLTO; much or very.
DIVOTO; devotedly, devoutly.
DOLCE; soft, sweet, tender, delicate.
DOLCEMENTE, **DOLCESSA**, or **DOLCISSIMO**; See Dolce.
DOLENTE, or **DOLOROSO**; mournful.
DOLOROSO; in a plaintive, mournful style.

E; and.
ELEGANTE; with elegance.
ENERGICO, or **CON ENERGIA**; with energy.
ESPRESSIVO; expressive.
FINE, **FIN**, or **FINALE**; the end.
FORZANDO, **FORZ**, or **FZ.**; sudden increase of power.
FUGUE, or **FUGA**; a composition which repeats or sustains in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
FUGATO; in the fugue style.
FUGHETTO; a short fugue.

GIUSTO; in just and steady time.

GRAZIOSO; smoothly, gracefully.
GRAVE; a slow and solemn movement.

IMPRESSARIO; the conductor of a concert.

LACRIMANDO, or **LACRIMOSO**; mournful, pathetic.
LAMENTEVOLE, **LAMENTANDO**, **LAMENTABILE**; mournfully.
LARGHETTO; slow, but not so slow as Largo.
LARGHISSIMO; extremely slow.
LARGO; slow.
LEGATO; close, gliding, connected style.
LENTANDO; gradually slower and softer.
LENTO, or **LENTAMENTE**; slow.

MA; but.
MAESTOSO; majestic, majestically.
MAESTRO DI CAPELLA; chapel master, or conductor of church music.
MARCATO; strong and marked style.
MESSA DI VOCE; moderate swell.
MODERATO, or **MODERATAMENTE**; moderately, in moderate time.
MOLTO; much or very.
MOLTO VOCE; with a full voice.
MORENDO; gradually dying away.
MORDENTE; a beat, or transient shake.
MOSSO; motion.
MOTO; motion. **ANDANTE CON MOTO**; quicker than Andante.

NON; not. **NON TROPPO**; not too much.

ORCHESTRA; a company or band of instrumental performers; also that part of a theatre occupied by the band.

PASTORALE; applied to graceful movements in sextuple time.
PERDENDO, or **PERDENDOSI**; same as Lento.
PIU; more. **PIU MOSSO**; with more motion, faster.
PIZZICATO; snapping the violin string with the fingers.
PO; a little. **POCO ADAGIO**; a little slow.
PO O A PO; by degrees, gradually.
PONTAMENTO; the manner of sustaining and conducting the voice from one sound to another.
PRECENTOR; conductor, leader of a choir.
PRESTO; quick.
PRESISSIMO; very quick.

RALLENTANDO, **ALLENANDO**, or **SLENTANDO**; slower and softer by degrees.
RECITANDO; a speaking manner of performance.
RECITANTE; in the style of recitative.
RECITATIVE; musical declamation.
RINFORZANDO, **RINF.**, or **RINFORZO**; suddenly increasing in power.
RITARDANDO; slackening the time.

SEMPlice; chaste, simple.
SEMPRE; throughout, always, as **SEMPRE FORTE**, loud throughout.
SENZA; without, as **SENZA ORGANO**, without the organ.
SPORZANDO, or **SPORZATO**; with strong force or emphasis, rapidly diminishing.
SICILIANA; a movement of light, graceful character.
SMORENDO, **SMORZANDO**; dying away.
SOAVE, **SOAVEMENT**; sweet, sweetly. See Dolce.
SOLEGGIO; a vocal exercise.
SOLO; for a single voice or instrument.
SOSTENUTO; sustained.
SOTTO; under, below. **SOTTO VOCE**; with subdued voice.
SPIRITOSO, **CON SPIRITO**; with spirit and animation.
STACCATO; short, detached, distinct.
SUBITO; quick.

TACE, or **TACET**; silent, or be silent.
TARDO; slow.
TASTO SOLO; without chords.
TEMPO; time. **TEMPO A PIACERE**; time at pleasure.
TEMPO GIUSTO; in exact time.
TEN, **TENUTO**; hold on. See *Sostenuto*.
TUTTI; the whole, full chorus.

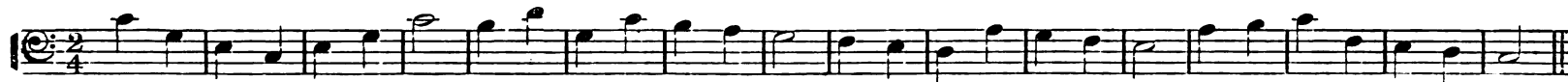
UN; a; as **UN POCO**; a little.

VA; go on, as **VA CRESCENDO**; continues to increase.
VERGE; same as Solo.
VIGOROSO; bold, energetic.
VIVACE; quick and cheerful.
VIRTUOSO; a proficient in art.
VOCE DI PETTO; the chest voice.
VOCE DI TESTA; the head voice.
VOCE SOLA; voice alone.
VOLTI SUBITO; turn over quickly.

SINGING SCHOOL DEPARTMENT.

No. 1.

SCALE EXERCISES. Key of C.



Do, Sol, Mi, or La, La, &c.

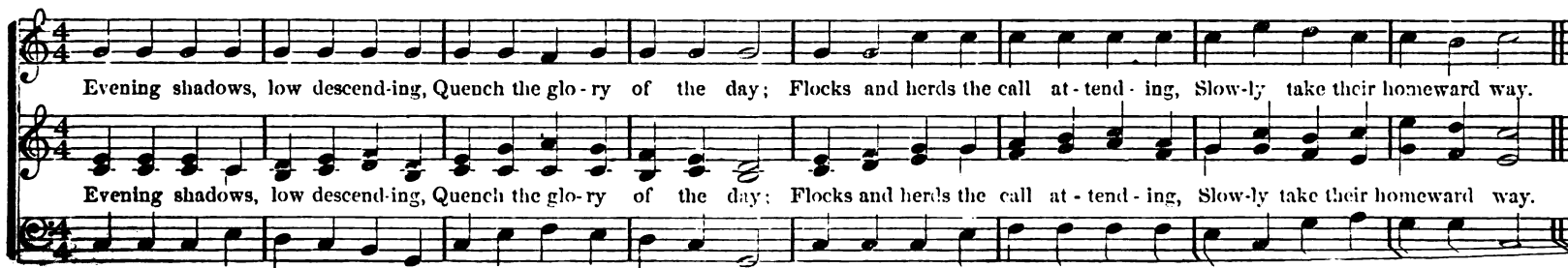
No. 2.



Mi, Mi, Fa, or La, La, &c.

Do, Do, Re, &c.

EVENING SHADOWS.



SUMMER IS COMING.

Sum - mer is com - ing! Sum - mer is com - ing! Fra - grant and beau - ti - ful, bright and se - rene!

Sum - mer is com - ing! Sum - mer is com - ing! Fra - grant and beau ti - ful, bright and se - - rene!

Sum - mer is com - ing! Sum - mer is com - ing, Gath - er the ros - es to gar - land our Queen.

Sum - mer is com - ing! Sum - mer is com - ing, Gath - er the ros - es to gar - land our Queen.

WE GREET THE SPRING.

We greet the com - ing of the spring, With ev - er fresh de - light; The lit - tle birds re - joice and sing, And all the world seems bright.

We greet the com - ing of the spring, With ev - er fresh de - light; The lit - tle birds re - joice and sing, And all the world seems bright.

O SHOUT, MEN OF STRENGTH !

J. H. TENNEY.

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Allegro maestoso.

1. O shout, men of strength! your massive ham-mers wield - ing; Come ham - mer out the des - ti - ny of all here be - low;
2. And lords of the soil, for all their tools of la - bor, Must come to you, and en - ter at the smith's swar - thy door;
3. O shout, men of strength! be - hold your i - ron cours - ers, That yon - der rush with fie - ry breath, a - way o'er the lea;

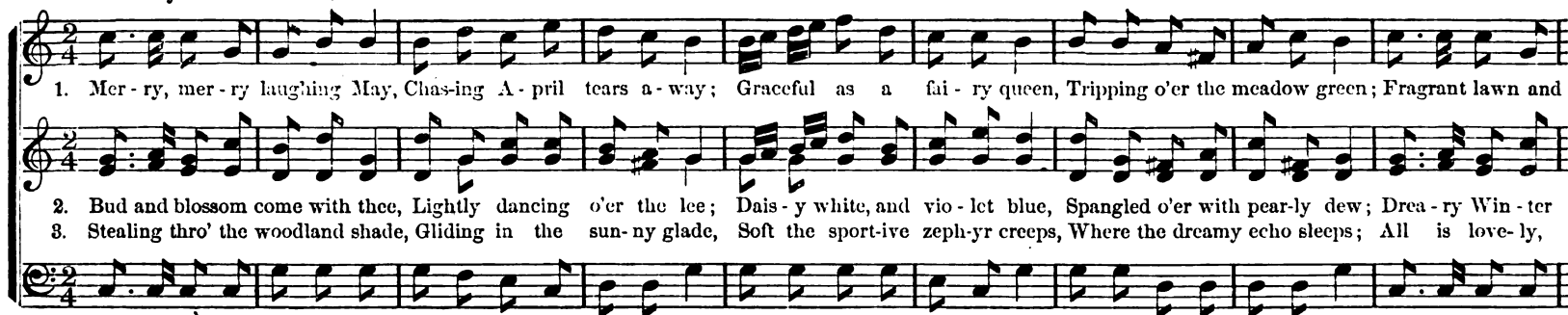
For gleaming axe and hol - low gun, And ar - mor flash - ing in the sun, The sol - dier comes to you, ere meet - ing the foe.
Then soon he guides the shin - ing share Thro' loam - y fields, and eve - ry - where He strews the scat - tered seed for glad au - tumn's store.
And o'er the surg - ing sea and main Your en - gines thrash the water - y plain, And yours the lion - or be on land and on sea.

OUR FATHER'S HOME WE SEEK.

1. A - cross the storm - y midnight waste, The midnight wild and bleak, Thro' drift - ed snow, a - gainst the wind, Our Fa - ther's house we seek.
2. Far lights are faint - ly glim - mer - ing A - cross the blinding storm; And there we know the wait - ing ones Are gath - ered safe and warm.
3. The storm sweeps in, the lights are lost, The way thrice trodden o'er; Yet, cour - age, heart! it may but need To take the one step more.

Words by FANNY CROSBY.

E. ROBERTS.



1. Mer-ry, mer-ry laughing May, Chas-ing A - pril tears a - way; Graceful as a fai - ry queen, Tripping o'er the meadow green; Fragrant lawn and

2. Bud and blossom come with thee, Lightly dancing o'er the lee; Dais - y white, and vio - let blue, Spangled o'er with pear - ly dew; Drea - ry Win - ter

3. Stealing thro' the woodland shade, Gliding in the sun - ny glade, Soft the sport - ive zeph - yr creeps, Where the dreamy echo sleeps; All is love - ly,

CHORUS.



ver-dant hill, Golden beam, and sparkling rill, All in cheerful cho-rus, say Welcome, welcome, merry May. Love-ly May, smil-ing May, Like our childhood,

frowns no more; Chil-ly winds and storms are o'er; Hark! the robin and the wren, Carol sweet their song again. Love-ly May, smil-ing May, Like our childhood young, and fair, Mirth and music eve-ry-where; Let us join the fes-tive lay, Welcome, welcome, merry May. Love-ly May, &c.



full of play, Chasing A - pril tears a-way; Welcome, welcome, merry, merry mer-ry May, Welcome, welcome, mer-ry, mer-ry, mer-ry May.


full of play, Chasing A - pril tears a-way; Welcome, welcome, merry, merry mer-ry May, Welcome, welcome, mer-ry, mer-ry, mer-ry May.

SPRING. Glee.

J. H. TENNEY.

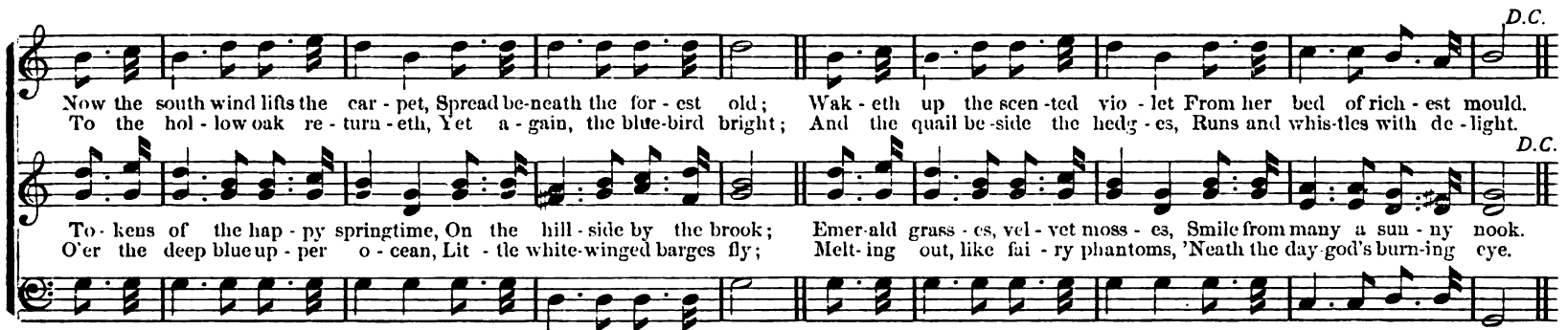
39

Fine.



1. She is with us! she is with us! For I list her gen - tle sigh, And her mu - sic tones of glad - ness, Float - ing thro' the branches dry;
2. Soft - ly trills the lit - tle spar - row, Pecking seeds from out the sod; And the rob - in, o'er me fly - ing, Lifts his an - them up to God;

3. Now the brook - let is un - fet - tered, Swol - len by the melt - ed snow; Shin - ing like a thread of sil - ver, Sing - ing thro' the vale be - low.
4. On the cot - tage eaves a - light - ing, Swal - lows in the sun - light sing; Fill - ing all the air a - bout me With their joy - ous twit - ter - ing.



Now the south wind lifts the car - pet, Spread be - neath the for - est old; Wak - eth up the scen - ted vio - let From her bed of rich - est mould.
To the hol - low oak re - turn - eth, Yet a - gain, the blue - bird bright; And the quail be - side the hedg - es, Runs and whis - tles with de - light.

To - kens of the hap - py springtime, On the hill - side by the brook; Emer - ald grass - es, vel - vet moss - es, Smile from many a sun - ny nook.
O'er the deep blue up - per o - cean, Lit - tle white - winged barges fly; Melt - ing out, like fai - ry phantoms, 'Neath the day - god's burn - ing eye.

No. 3.

SCALE EXERCISES. Keys of D and D Flat.



Do, Re, Mi, Fa, Sol, &c. or La, La, La.

No. 4.

Do, Re, Mi, Fa, Sol, &c. or La, La, La,

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SCALE EXERCISE IN D.

No. 5.

Mi, Mi, Do, &c. or La, La.

Do, Do, Mi, &c. or La, La.

I HEARD A VOICE.

Ritard.

I heard a voice up - on the air, A voice of sweet mys - te - rious tone : The ech - o of a maiden's prayer, That meets the echo of my own.

I heard a voice up - on the air, A voice of sweet mys - te - rious tone : The ech - o of a maiden's prayer, That meets the echo of my own.

AMY ARNOTT.

DEEDS OF LOVE.

D. S. D. From "APPLES OF GOLD."

1. How sweet the joy that deeds of love And kind - ly words im - part ! Like leaves of heal - ing balm they prove, To eve - ry bleed - ing heart !

2. Like morn - ing dews, that gent - ly rest On eve - ry open - ing flower, Are lov - ing words that soothe the breast, In sor - rows dark - est hour.


3. A hope they give that cheers the heart, And calms the troubled mind ; And doubts and fears like clouds depart If those we love are kind.

4. A lit - tle word of ten - der - ness, Or lov - ing coun - sel given, Will wake an ech - o that shall bless Our en - trance in - to heaven.

DEEDS OF LOVE. Concluded.

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REFRAIN.



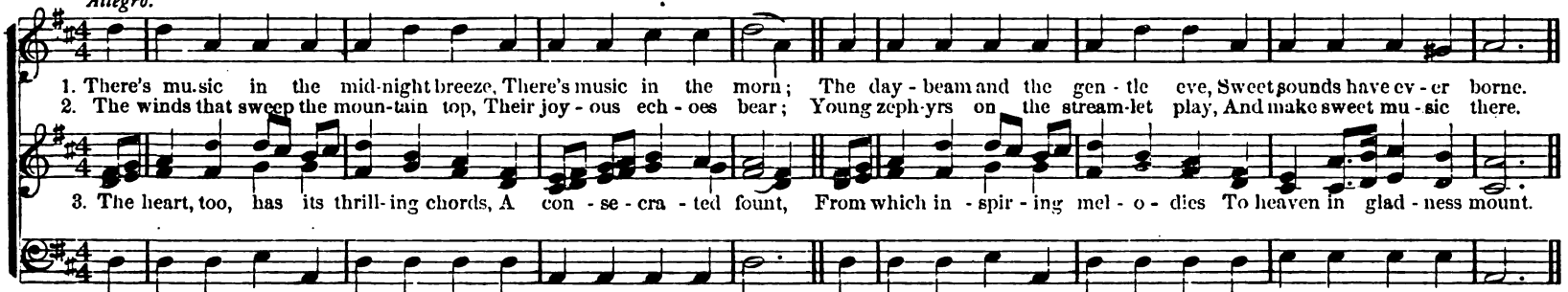
Let kind-ness rule in eve-ry breast, For bless-ing oth-ers we are blest! Let kind-ness rule in eve-ry breast, For blessing oth-ers we are blest!

Let kind-ness rule in eve-ry breast, For bless-ing oth-ers we are blest! Let kind-ness rule in eve-ry breast, For blessing oth-ers we are blest!

"THERE'S MUSIC IN THE MIDNIGHT BREEZE."

J. H. TENNEY.

Allegro.



1. There's mu-sic in the mid-night breeze, There's music in the morn; The day-beam and the gen-tle eve, Sweet sounds have ev-er borne.

2. The winds that sweep the moun-tain top, Their joy-ous ech-oes bear; Young zeph-yrs on the stream-let play, And make sweet mu-sic there.

3. The heart, too, has its thrill-ing chords, A con-se-cra-ted fount, From which in-spir-ing mel-o-dies To heaven in glad-ness mount.



The val-ley hath its wel-come notes, The grove its tune-ful throng; And o-cean's mighty cav-erns teem, With na-ture's end-less song.

With rust-ling sound the for-est leaves, Bend to the pass-ing breeze, And pleas-ant is the bu-sy hum Of pleas-ure-seek-ing bees.

Why na-ture's mu-sic's lent that man May join the my-riad throng Of all her glori-ous works in one Har-mo-nious burst of song.

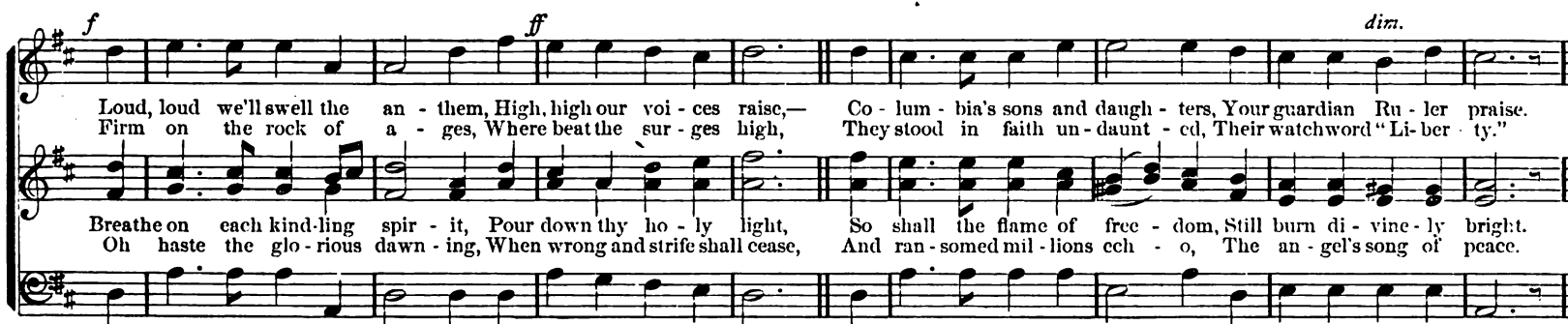
PATRIOTIC HYMN. "God of the Nations, hear us."

J. H. TENNEY.

Moderato maestoso.


1. God of the na - tions, hear us, And make the fee - ble strong; Our songs of glad thankgiv - ing, To thy great name be - long;
 2. Arm'd with the sword of jus - tice, And grasp - ing truth's bright shield; In heav'n our fa - thers trust - ed, To bid op - pres - sion yield;

3. Thou, by whose in - spi - ra - tion, Brave thoughts and deeds have birth, Whose pierc - ing eye il - lu - mines, The dark - ness of our earth,
 4. Proud - ly our coun - try's ban - ner, Waves o - ver land and sea; Oh may its stars shine bright - er, Our peo - ple all be free;



f Loud, loud we'll swell the an - them, High, high our voi - ces raise,— Co - lum - bia's sons and daugh - ters, Your guardian Ru - ler praise.
ff Firm on the rock of a - ges, Where beat the sur - ges high, They stood in faith un - daunt - ed, Their watchword "Li - ber - ty."
dim. Breathe on each kind - ling spir - it, Pour down thy ho - ly light, So shall the flame of free - dom, Still burn di - vine - ly bright.
 Oh haste the glo - rious dawn - ing, When wrong and strife shall cease, And ran - somed mil - lions ech - o, The an - gel's song of peace.

CHORUS.



Come, brothers, nev - er fal - ter, Join, sis - ters, heart and hand, Round free - dom's sa - cred al - tar—Our own dear Fa - ther - land.
 Come, brothers, nev - er fal - ter, Join, sis - ters, heart and hand, Round free - dom's sa - cred al - tar—Our own dear Fa - ther - land.

Words by WILLIAM H. BURLEIGH.

DASH THE WINE CUP AWAY!

E. ROBERTS.

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1. Dash the wine cup a-way! though its spar-kle shall be More bright than the gems that lie hid in the sea; For a
2. Where - ev - er the cup of con - fu - sion is poured, In the cel - lar of Want or at Lux - u - ry's board, From

3. Then ral - ly! then ral - ly! ye wise and ye good, Come up in your strength and roll back the dark flood, Ere your
4. Ere the woe shall be ours which smote Eph - raim of old, And our glo - ry shall be like a tale that is told, And the

sy - ren un - seen, by thine eye, lurk - eth there, Who would lure thee thro' pleas - ure to woe and des - pair.
pal - ace and cot - tage, from hov - el and hall, A wail go - eth up, to the Fa - ther of all!

treas - ures are wrecked in its des - o - late path, As it sweeps o'er your homes in its ter - ror and wrath.
wolf, com - ing back to our ci - ties shall howl, To the mourn - ful - ler cry of the bit - tern and owl.

CHORUS.

Then dash, dash the wine cup, 'tis death to de - lay, Be a man, while you can, dash the wine cup a - way.
Then dash, dash the wine cup, 'tis death to de - lay, Be a man, while you can, dash the wine cup a - way.

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No. 6.

SCALE EXERCISES. Keys of E and E Flat.

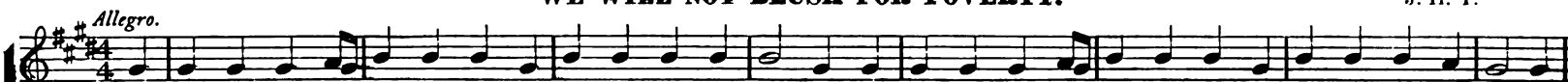


No. 7.



"WE WILL NOT BLUSH FOR POVERTY."

J. H. T.



1. We will not blush for pov - er - ty, Nor hang our heads and all that, Tho' wealth-y folks may pass us by, A man's a man for all that;
 2. The king may make a knight or lord, A mar - quis, duke, and all that; But hon - es - ty needs no re - ward, And kings can nev - er buy that;



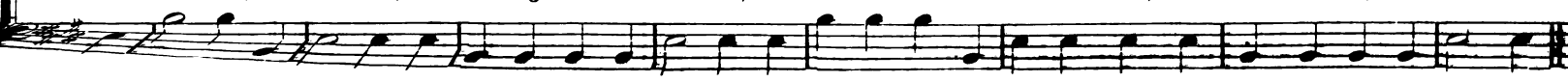
3. Then let us pray that come it may, As come it will, for all that, When with the might shall come the right, And truth shall reign, and all that;



For all that, and all that, Our toils ob - scure, and all that; Their rank is but the guin - ea's stamp, A man's a man for all that.
 For all that, and all that, The pride of birth, and all that, Good sense and worth, o'er all the earth, Are bet - ter things than all that.



For all that, and all that, 'Tis com - ing still for all that; When man with man the wide world o'er, Shall broth - ers be, and all that.



Do, Re, Mi, &c., or la, la.

ROSES COMING.

1. Des-ert, grieve not thou for-ev-er That up-on thee blooms no bower, That thy bo-som spark-les on-ly With a sol-i-ta-ry flow'r:
2. But be-lieve it is a prom-ise Of a larg-er, grander store, When with ro-ses thou canst answer To the stars that spar-kle o'er.

3. An-swer in the full-est measure, Feel-ing thou hast per-fect part In the ad-o-ra-tion Nature Kindles to the Cen-tral Heart.

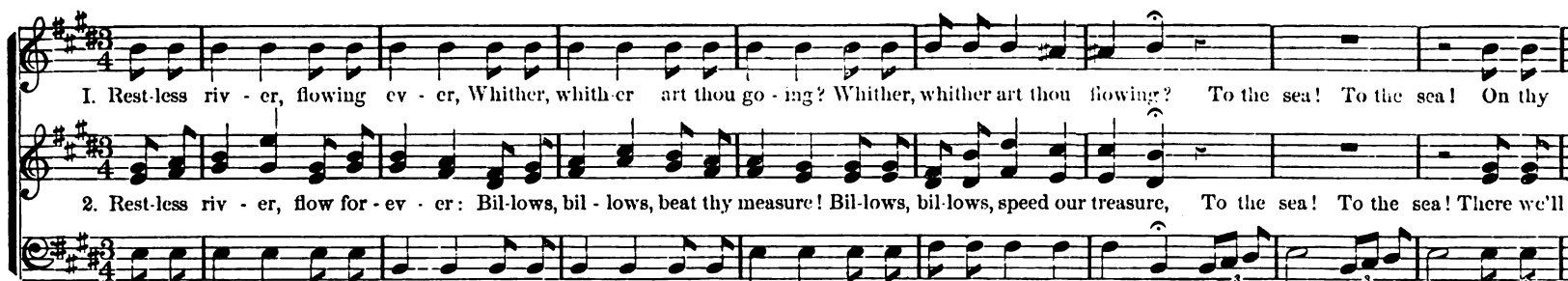
MOMENTS OF THE PAST.

1. No more, no more can earth Our vanished joys re-store; The bliss-ful mo-ments of the past, Re-turn, a-las! no more.

2. In dreams, in dreams a-lone, The spi-rit may re-pair To mem'ry's haunts where scenes of youth Their for-mer brightness wear.

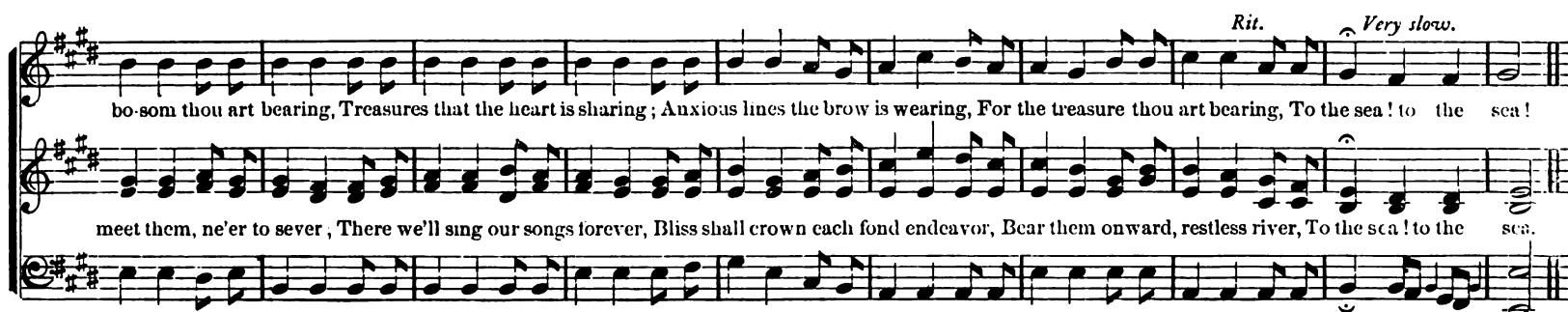
TO THE SEA.

E. ROBERTS.



1. Rest-less riv - er, flowing ev - er, Whither, whith-er art thou go - ing? Whither, whither art thou flowing? To the sea! To the sea! On thy

2. Rest-less riv - er, flow for - ev - er: Bil-lows, bil - lows, beat thy measure! Bil-lows, bil-lows, speed our treasure, To the sea! To the sea! There we'll



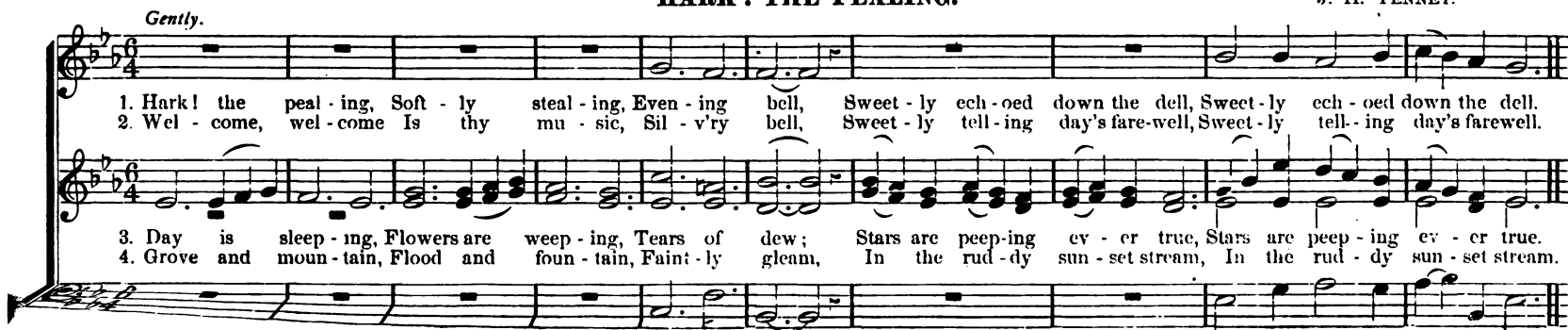
Rit. Very slow.

bo-som thou art bearing, Treasures that the heart is sharing; Anxious lines the brow is wearing, For the treasure thou art bearing, To the sea! to the sea!

meet them, ne'er to sever, There we'll sing our songs forever, Bliss shall crown each fond endeavor, Bear them onward, restless river, To the sea! to the sea.

"HARK! THE PEALING."

J. H. TENNEY.



Gently.

1. Hark! the peal - ing, Soft - ly steal - ing, Even - ing bell, Sweet - ly ech - oed down the dell, Sweet - ly ech - oed down the dell.

2. Wel - come, wel - come Is thy mu - sic, Sil - v'ry bell, Sweet - ly tell - ing day's fare-well, Sweet - ly tell - ing day's farewell.

3. Day is sleep - ing, Flowers are weep - ing, Tears of dew; Stars are peep - ing ev - er true, Stars are peep - ing ev - er true.

4. Grove and moun - tain, Flood and foun - tain, Faint - ly gleam, In the rud - dy sun - set stream, In the rud - dy sun - set stream.

T. 47

1. The winds are all hush'd, and the moon is high, Like a queen on her sil - ver throne; Tran - quil and dark the woodlands lie,

2. The song of the night-in - gale stirs the air, And the bri - ar's sweet breath is blown; Come in thy bloom, be - yond com - pare,

Scarce - ly a cloud sails o'er the sky; None are a - wake save the stars and I: Sleep - est thou still, mine own.

I'll clasp thee close, and call thee fair, Kiss off the dew from thy gold - en hair: Sleep - est thou still, mine own?

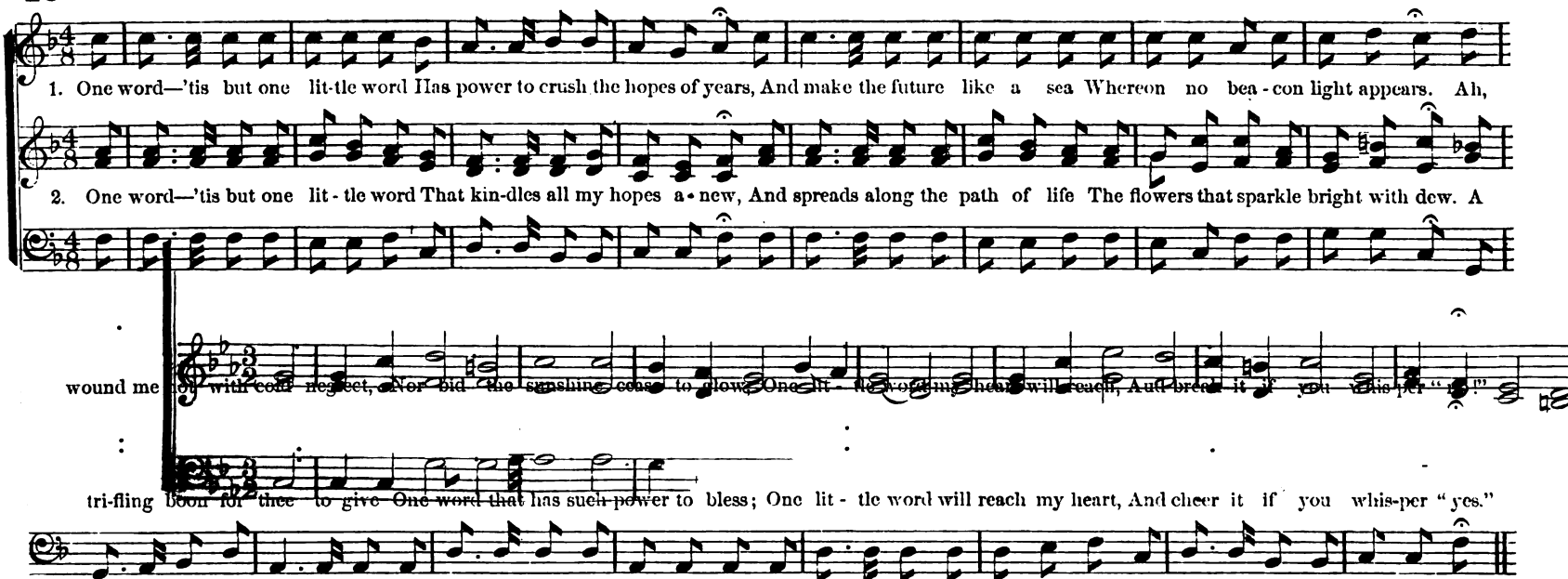
SCALE EXERCISES. Key of F.

Do, Mi, Fa, &c., or la, la.

Do, Mi, Re, &c., or la, la.

ONE LITTLE WORD.

APGOMER.



1. One word—'tis but one lit-tle word Has power to crush the hopes of years, And make the future like a sea Whereon no bea-con light appears. Ah,

2. One word—'tis but one lit-tle word That kin-dles all my hopes a-new, And spreads along the path of life The flowers that sparkle bright with dew. A

wound me not with cold neglect, nor bid the sunshine cease to glow, One lit-tle word my heart will reach, And break it if you whisper "yes."

tri-ling boon for thee to give One word that has such power to bless; One lit-tle word will reach my heart, And cheer it if you whisper "yes."

No. 11.

J. P. M.



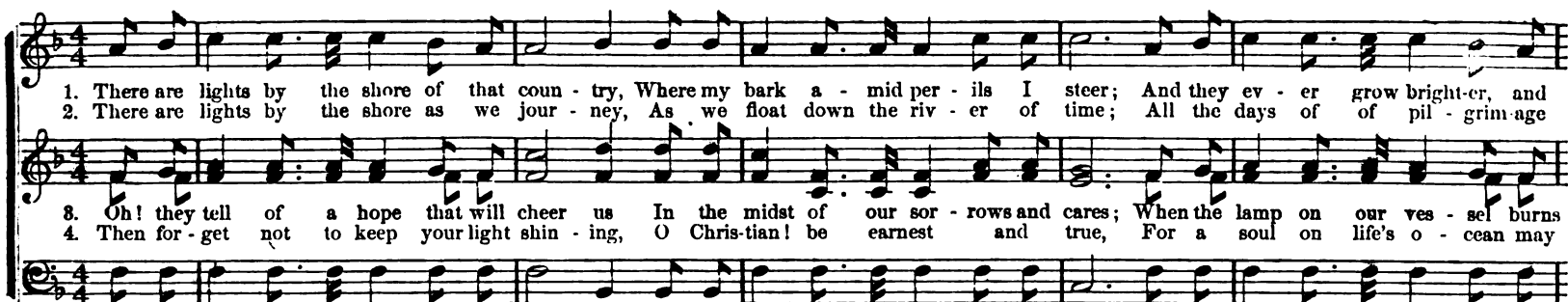
Do, Mi, Re, &c., or la, la.

JOSEPHINE POLLARD.

LIGHTS ALONG THE SHORE.

E. ROBERTS.

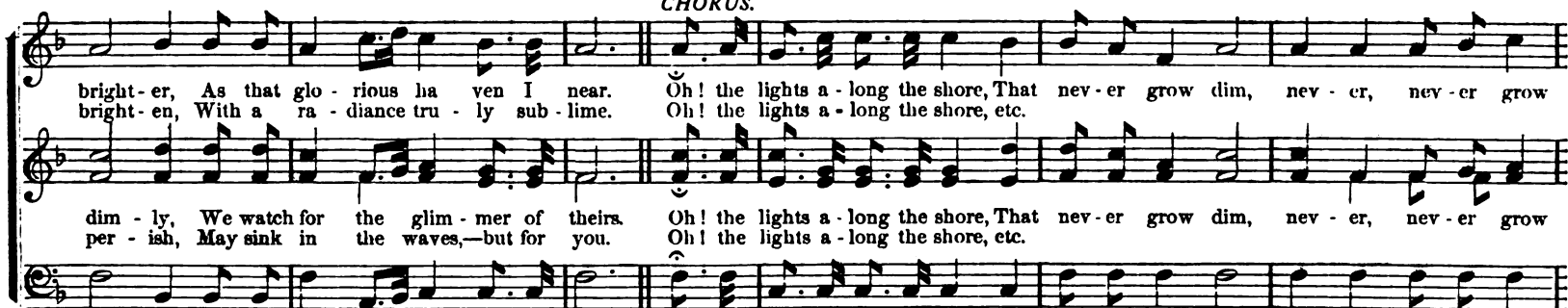
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1. There are lights by the shore of that coun - try, Where my bark a - mid per - ils I steer; And they ev - er grow bright-er, and
 2. There are lights by the shore as we jour - ney, As we float down the riv - er of time; All the days of of pil - grim-age

3. Oh! they tell of a hope that will cheer us In the midst of our sor - rows and cares; When the lamp on our ves - sel burns
 4. Then for - get not to keep your light shin - ing, O Chris-tian! be earnest and true, For a soul on life's o - cean may

CHORUS.



bright-er, As that glo - rious ha - ven I near. Oh! the lights a - long the shore, That nev - er grow dim, nev - er, nev - er grow
 bright-en, With a ra - diance tru - ly sub - lime. Oh! the lights a - long the shore, etc.

dim - ly, We watch for the glim - mer of theirs. Oh! the lights a - long the shore, That nev - er grow dim, nev - er, nev - er grow
 per - ish, May sink in the waves,—but for you. Oh! the lights a - long the shore, etc.



dim, Are the souls that are a flame With the love of Je - sus' name, And they guide us, yes, they guide us un - to Him.

dim, Are the souls that are a flame With the love of Je - sus' name, And they guide us, yes, they guide us un - to Him.

CALL ME WHEN AURORA BREAKS.

E. P. AMBROSE.

1. Call me when Au - ro - ra breaks, When the dew is on the lea, Call me when the bird a - wakes, Chirp - ing in the green-wood tree;
 2. Oft I watch the orb of day, Pass - ing to his gol - den rest; Mark his last de - part - ing ray, Fad - ing in the crim - son west;
 3. Pen - sive o'er the for - est green Fall the whis - pered tones of night, But the morn - ing's play - ful beam, Tells of hope, of joy, and light;

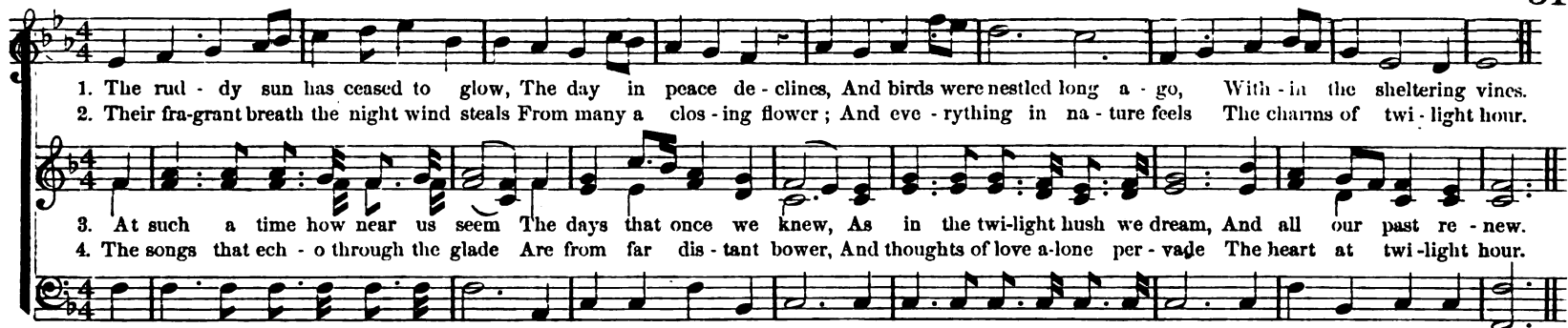
I would seek the fra - grant lawn, While the dusk - y shad - ows fly, Call me when the ros - y dawn, Blush - es on the Ori - ent sky.
 But the morn - ing's ten - der smile, Pure from yon - der arch a - bove, All my fan - cy can be - guile, Wak - ing all my heart to love.
 Call me when Au - ro - ra breaks, When the dew is on the lea, Call me when the bird a - wakes, Chirping in the greenwood tree.

CHORUS.

Wild and witching is the power, Of the love - ly morn - ing hour, Full of mu - sic, mirth, and glee, Sweet - est time of all to me.
 Wild and witching is the power, Of the love - ly morn - ing hour, Full of mu - sic, mirth, and glee, Sweet - est time of all to me.

AT TWILIGHT HOUR.

51



1. The rud - dy sun has ceased to glow, The day in peace de - clines, And birds were nestled long a - go, With - in the sheltering vines.
 2. Their fra-grant breath the night wind steals From many a clos - ing flower; And eve - rything in na - ture feels The charms of twi - light hour.

3. At such a time how near us seem The days that once we knew, As in the twi-light hush we dream, And all our past re - new.
 4. The songs that ech - o through the glade Are from far dis - tant bower, And thoughts of love a-lone per - vade The heart at twi-light hour.

SCALE EXERCISES. Keys of G and G Flat.

No. 12.



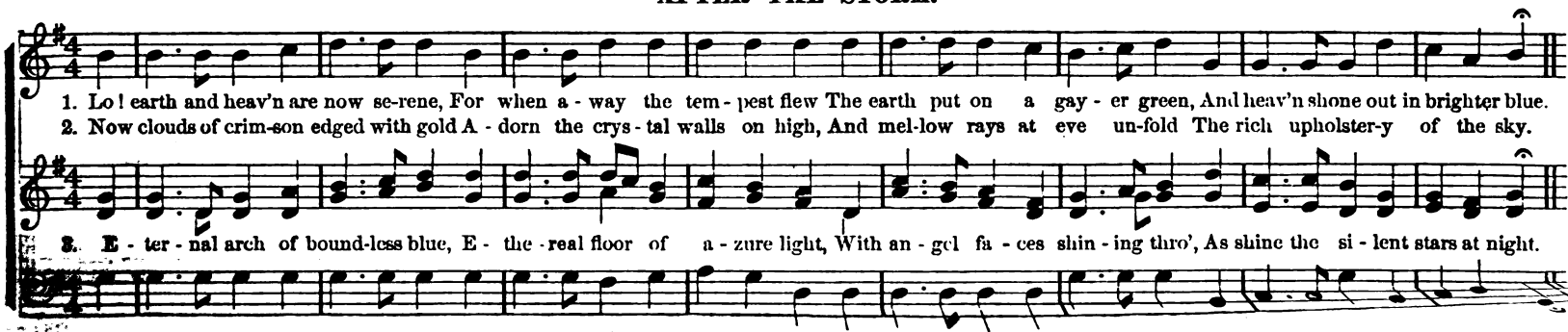
Do, Do, Si, La, &c. or La, La.

No. 13.



Do, Do, Mi, &c., or La, La.

AFTER THE STORM.



1. Lo! earth and heav'n are now se-rene, For when a - way the tem - pest flew The earth put on a gay - er green, And heav'n shone out in brighter blue.
 2. Now clouds of crim-son edged with gold A - dorn the crys - tal walls on high, And mel-low rays at eve un-fold The rich upholster-y of the sky.

3. E - ter - nal arch of bound-less blue, E - the - real floor of a - zure light, With an - gel fa - ces shin - ing thro', As shine the si - lent stars at night.

1. Again we've met, all hail the meeting! From eye to eye flows mutual greeting, Let heart to heart its richest store, Of joy's emotion freely pour:

2. We've left our friends with hearts o'erflowing, We come with spirits ardent glowing, O'er many a distant hill and plain, To celebrate with joyous strain:

3. Bright smiles of gladness lips are wreathing, Our hearts in harmony are breathing, Thanksgiving to the King of heaven, That former ties have not been riven:

Free let our voices sound, And let the chorus ring, Echoes, echoes, echoes far around, The joyous notes we sing.

Free let our voices sound, And let the chorus ring, Till echoes, echoes, echoes far around, The joyous notes we sing.

Free let our voices sound, And let the chorus ring, Echoes, echoes, echoes far around, The joyous notes we sing.

No. 15.

Do, Re, Mi, &c., or La, La,

SKATER'S GLEE.

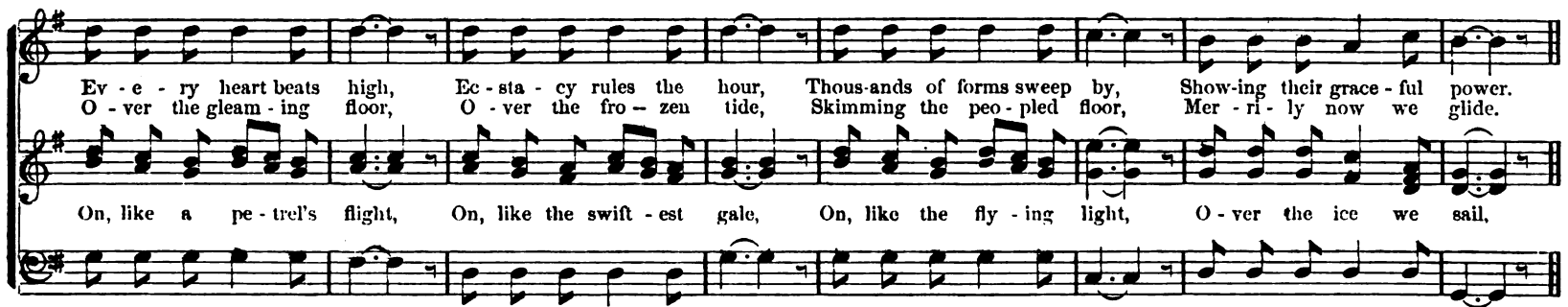
J. H. TENNEY.

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Very animated.



1. Fast as the shad - ows glide, O - ver the ice we fly; Swift as the swal - lows ride, Un - der the star - ry sky;
 2. Blu - est of skies a - bove, Smoothest of ice be - low, Bound to the steel we love, Ev - er and on we go;
 3. Shouting our words of glee, Sing - ing our songs of mirth, Hap - pi - er souls than we, Nev - er were found on earth.



Ev - e - ry heart beats high, Ec - sta - cy rules the hour, Thous - ands of forms sweep by, Show - ing their grace - ful power.
 O - ver the gleam - ing floor, O - ver the fro - zen tide, Skimming the peo - pled floor, Mer - ri - ly now we glide.
 On, like a pe - trel's flight, On, like the swift - est gale, On, like the fly - ing light, O - ver the ice we sail,



Curl - ing, whirl - ing, Glid - ing, slid - ing, O - ver the ice we sail, Curling, whirl - ing, Glid - ing, slid - ing, O - ver the ice we sail.
 Curl - ing, whirl - ing, Glid - ing, slid - ing, O - ver the ice we sail, Curling, whirl - ing, Glid - ing, sliding, O - ver the ice we sail.

THE BRIGHTEST SIDE.

Words by AMY ARNOTT.

E. P. AMBROSE.

1. There nev - er was yet a day so dark, Nev - er so deep a grief, But out of the ful-ness of love there came Ev - er the blest re - lief.

2. There's ma - ny a cloud on youthful brow, To - kens of grief and care, Those storms that will gather and rend the soul, End - ing in dark des - pair.

3. Then o - pen your heart to life and light, Un - der the clouds will shine The hue of the rainbow of hope that cheers, Fill - ing with peace di - vine.

4. Oh! why is the bliss that's so com - plete, Un - to your souls de - nied? Oh! would you possess it with hope - ful eyes, Look on the bright - est side!

CHORUS.

We've on - ly to trust—on - ly to wait, Whatev - er ill be - tide; And the heart will grow strong, and cheerful ere long, That looks on the brightest side.

We've on - ly to trust—on - ly to wait, Whatev - er ill be - tide; And the heart will grow strong, and cheerful ere long, That looks on the brightest side.

No. 15.

SCALE EXERCISES. Keys of A and A Flat.

Do, Si. Do, &c., or la, la.



A KISS.

1. There's something in a kiss, Though I can - not re - veal it; Which nev - er comes a - miss— Not ev - en when we steal it.

2. We can - not taste a kiss, And sure we can - not view it; But is there not a bliss, Com - mu - ni - ca - ted through it.

3. I'm well convinced there is, A cer - tain something in it— For though a sim - ple kiss, We wise - ly strive to win it.

4. There's something in a kiss; If noth - ing else would prove it, It might be proved by this— All hon - est peo - ple love it.

Words by AMY ARNOT.

OLD OCEAN MADE HIS GRAVE.

APGOMER.

1. All night the solemn bell had tolled A - bove the ocean's migh - ty roar; All night the angry waves had rolled And lashed their breakers 'gainst the shore.

2. All night the faith - ful beacon threw Along the wave its stead - y light, And we, in safe - ty, nev - er knew How ma - ny souls were saved that night.

3. The fish - er's boat came in to shore, Tossed lightly on the foaming wave; But home the fish - er came no more, That night the o - cean made his grave.

WHEN SHALL WE MEET ABOVE.

Dr. A. Brooks Everett.

Slow and gentle.

1. We meet, up - on this lone - ly shore, Those whom we dearly love; When shall we meet to part no more, When shall we meet a - bove.
 3. The fair - est flowers we fond - ly love, How soon their beauty dies; But pu - rer they will bloom a - bove, In bowers of Par - a - dise.

5. There love so pure, so rich, so deep, Fills eve - ry heart with joy; Faith shall its full fru - i - tion reap, For doubt can ne'er al - loy.

2. We meet to bid the sad farewell;—To love—to sigh—to part; A - las! how soon the sweet - est spell Is driv - en from the heart!
 4. In that bright, hap - py land a - far, We'll find the loved, the lost; And naught our hap - pi - ness can mar, When life's rough sea is crossed.

6. We'll meet a - gain when storms are o'er, The ills of life are past; When part - ings rend the heart no more, We'll meet, we'll meet at last.

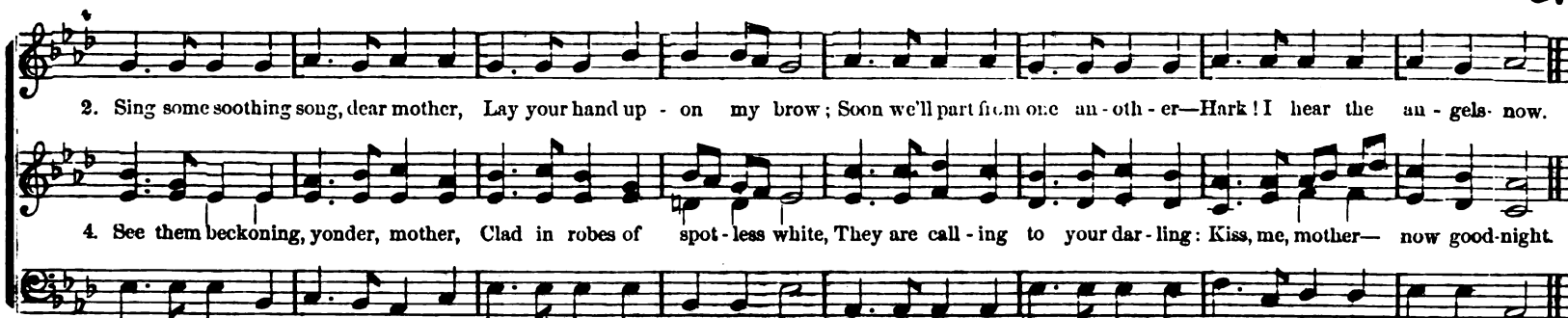
THE DYING BOY.

1. Take me in your arms, my moth - er, Lean my head up - on your breast, In this world there is no oth - er I can fly un - to for rest.

3. They are draw - ing near - er, moth - er, Sing ing their sweet heavenly song, Cease your weeping—you'll soon join me; On - ly wait—it won't be long.

THE DYING BOY. Concluded.

57



2. Sing some soothing song, dear mother, Lay your hand up - on my brow; Soon we'll part from one an - oth - er—Hark! I hear the au - gels now.

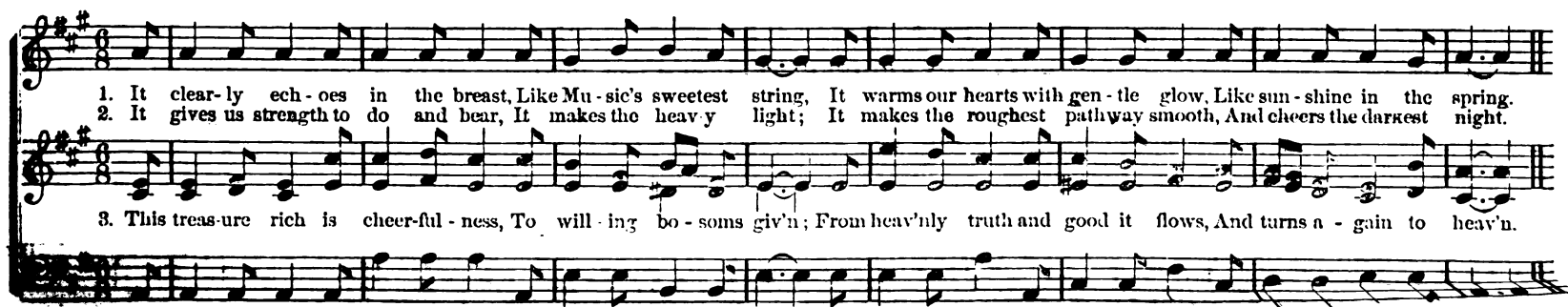
4. See them beckoning, yonder, mother, Clad in robes of spot - less white, They are call - ing to your dar - ling: Kiss, me, mother— now good-night.

No. 17.



Do, Mi, Sol, &c., or La, La.

CHEERFULNESS.



1. It clear - ly ech - oes in the breast, Like Mu - sic's sweetest string, It warms our hearts with gen - tle glow, Like sun - shine in the spring.

2. It gives us strength to do and bear, It makes the heavy light; It makes the roughest pathway smooth, And cheers the darkest night.

3. This treas - ure rich is cheer - ful - ness, To will - ing bo - soms giv'n; From heav'nly truth and good it flows, And turns a - gain to heav'n.

1. When you see the rud - dy wine, touch it not! touch it not! Tho' with brightness it may shine, touch it not! touch it

2. With temp - ta - tion close at hand, touch it not! touch it not! God will help you to with - stand, touch it not! touch it

3. Tho' the rud - dy wine may glow, touch it not! touch it not! If true hap - pi - ness you'd know, touch it not! touch it

4. Of the spark - ling wine be - ware, touch it not! touch it not! Of your conscience have a care, touch it not! touch it

There is dan - ger in the us - ing, There is safe - ty in re - fus - ing; And the lip that once has tast - ed, Can - not trust it - self a
Bet - ter far your friendship sev - er, Than des - troy your soul for - ev - er, And the one that urg - es is a fiend, and can - not be a

Tho' the mag - ic spell is weav - ing, Still al - lur - ing, still de - ceiv - ing, Be a man, and nev - er, nev - er be en - trapped in such a
Oh, let eve - ry son and daughter, Drink the pure and sparkling wa - ter, If they would not know the hor - rors of a drunkard's life and

No. 18.

SCALE EXERCISES. Keys of B and B Flat.

Do, Mi, Fa, Sol, &c, or La, La.

No. 19.

Do, Do, Si, Sol, &c, or La, La.



Do, Re, Mi, &c. or La, La, La.

GENTLE SMILES.

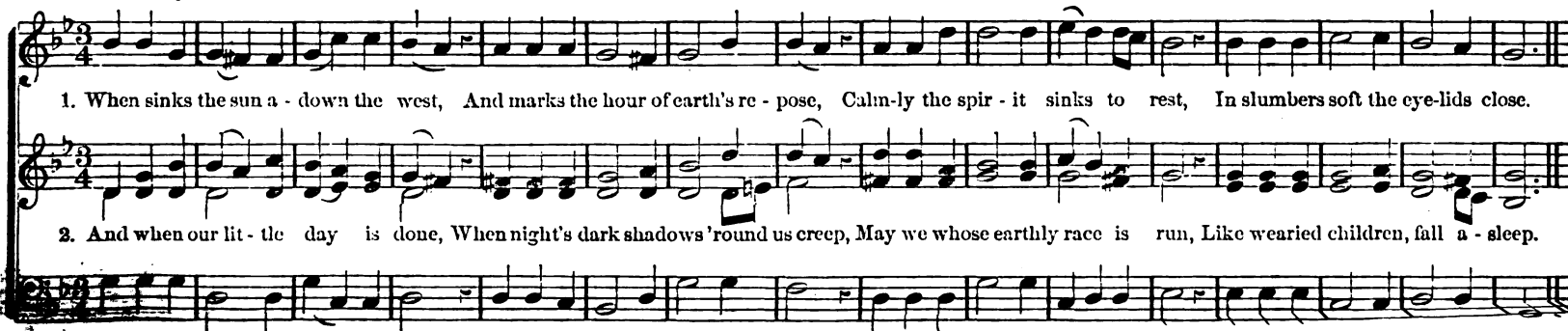


1. The sweet young flowers of ear - ly spring, Are beau - ti - ful to me; And bright the ma - ny stars that shine, Up - on the calm blue sea;
2. But gen - tle smiles and lov - ing hearts, And hands to clasp my own, Are bet - ter than the bright-est flowers, Or stars that ev - er shone.

3. The sun may warm the grass to life, The dews the droop-ing flower, And eyes grow bright and watch the light, Of au-tumn's open-ing hour;
4. But gen - tle smiles of ten - der - ness, And smiles we know are true, Are warm-er than the sum - mer time, And bright-er than the dew.

Words by GERTRUDE HOWARD.

WHEN SINKS THE SUN.



1. When sinks the sun a - down the west, And marks the hour of earth's re - pose, Calm-ly the spir - it sinks to rest, In slumbers soft the eye-lids close.

2. And when our lit - tle day is done, When night's dark shadows 'round us creep, May we whose earthly race is run, Like wearied children, fall a - sleep.

REST FROM LABOR.

W. H. PETTIBONE.

1. He has fin - ished his work, and his jour - ney is o - ver, The war is Ac - com - plished, the tri - umph be - gun ;
 2. He has fin - ished his work, and his spir - it, re - joic - ing. The voice of the King, in his beau - ty, has heard,
 3. He has fin - ished his work ; shall we mourn our be - lov'd one? Or weep, that his face we no long - er be - hold?

He laid down his ar - mor be - side the cold riv - er, And brill - iant with stars is the crown he has won.
 In ac - cents of mu - sic "Well done, faith - ful ser - vant," Now en - ter thou in - to the joys of thy Lord.

Oh! sweet is our hope, in this mo - ment of an - guish, We'll meet him a - gain in the Ci - ty of Gold.

Words by JOSEPHINE POLLARD.

A HOME WITH THEE.

E. P. AMBROSE.

1. Where the bright flowers are blooming, Down by a cot in the vale, Eve - ry faint Zephyr per - fum - ing, With the sweet breath they ex - hale ;
 2. Birds the dark for - est for - sak - ing, Down to our bright haunt will stray, Ech - oes with mu - sic a - wak - ing, Tell - ing of hopes in each lay ;
 3. Brightly the val - ley is smil - ing, Ro - ses her beau - ty a - dorn, Mel - o - dy soft - ly be - guil - ing, Floats on the breath of the morn ;

A HOME WITH THEE. Concluded.

61

a tempo. *rit.* *a tempo.*

There we will rest on our jour - ney, There our sweet re - fuge will be; Beau - ty and fragrance will charm us, There is the dwelling for me!
 Na - ture will fur - nish her treas - ures, Queen of the realm thou shalt be; List to the voi - ces that call thee, Home - 'twill be home, love with thee!

Vain - ly in - deed may she woo me, If thou re - lent - less wilt be, Dear as these scenes are un - to me, 'Twill not be home without thee!

Words by AMY ARNOT.

THE RETURN OF SUMMER.

APGOMER.

1. Oh, come, and let us wan - der where The gar - den - sweets are grow - ing; The per - fumel in - gers in the air, Of ro - ses fresh - ly blow - ing. 'Tis
 2. We'll find the close - ly shel - tered nook Where li - ly bells are swing - ing; Where willows wave a - bove the brook, And join them in their sing - ing. Oh

3. The sun is shin - ing bright and fair, And bright the dew - drops glist - en; Our hearts are sing - ing songs so rare, The an - gels bend to list - en, Oh

na - ture calls us, come a - way! On this de - light - ful morn - ing; See all the flowers in bright ar - ray, The woods and fields a - dorn - ing.
 na - ture calls her chil - dren out, To min - gle mirth with pleas - ure; The hap - py heart, and ring - ing shout, Is worth a monarch's treas - ure.

near - er earth is heaven to - day; Our bliss needs no al - loy - ing, If in - to na - ture's haunts we stray, Her pure de - lights en - joy - ing.

OUR ARMY SONG.

E. ROBERTS. From the "MUSICAL PIONEER."

1. With ban-ners all unfurled, and a - long the king's highway March-ing, with songs our voi - ces ring - ing; The ar - my of the Lord, let us
 2. His love for us we know, how for us he free - ly died, Of - ten we've heard the wondrous sto - ry; Though King E - ter - nal, he on the

3. In beau - ty and in grace he is near us eve - ry day, Of love and goodness ev - er tell - ing; He'll hear us when we sing, he will
 4. The ar - my of the Lord, his commands may we o - bey, Voi - ces with prais - es ev - er ring - ing; Our hearts be full of joy, as we

CHORUS.

lift our hearts to-day, Joy - ful lift up with prayer and sing - ing. King of sal - va - tion, On him ev - er call, To him be glo - ry, the
 earth was cru - ci - fied, Open-ing for us the gates of glo - ry.

keep us while we pray, Seek - ing to make our hearts his dwell - ing. King of sal - va - tion, On him ev - er call, To him be glo - ry, the
 march a-long our way, Join - ing the an - gels in our sing - ing.

Lord of us all; For the love so free - ly given, Praise we now the Lord of heaven, Lift-ing our hearts in joy - ful cho - rus.

Lord of us all; For the love so free - ly given, Praise we now the Lord of heaven, Lift-ing our hearts in joy - ful cho - rus.

TWO-VOICED EXERCISES.

63

THE following exercises are written (as all two-voiced compositions without accompaniment should be) in the so called, *strict style*; in reference to this style of composition and its proper performance a few remarks may be of benefit.

1. An *Interval*, as has been explained before, is the relation which one tone sustains to another in respect to *difference of pitch*.

2. Intervals are divided into two chief classes, viz.: *Consonant* intervals, or *Consonances*, and *Dissonant* intervals or *Dissonances*.

3. A *Consonant* interval is the relation between two tones which may be struck simultaneously, and which may be heard together without the ear requiring that one or each of them should be succeeded by some other tone; it is therefore *independent*.

4. A *dissonant* interval is the relation between two tones which (when heard to-

gether) plainly demand a *resolution*, so called; that is, that one of the tones be followed by another tone forming a *consonant* interval, with the tone with which its predecessor formed a *dissonance*, or that both tones be succeeded by two other tones between which the interval is *Consonant*.

5. The Consonances are, *all the perfect intervals* and the *Major and Minor thirds and sixths*. All the rest are *Dissonances*.

For further information on this important subject, we can only refer to Richter's "Manual of Harmony," mentioned before; but in the performance of these exercises, as also of all music in this style, the pupil should remember that the legitimate and natural effect which is intended can be realized only if the piece be sung in *strict time*, and the tones sustained firmly until their full time expires, when they should be followed by the succeeding tones promptly and firmly sung.

No. 1.



No. 2.



No. 3.

SOPRANO.

J. P. M.



No. 4.

J. P. M.



SOPRANO

ALTO.

Musical notation for Soprano and Alto parts of No. 6. The Soprano part is on a treble clef staff with a 2/4 time signature. The Alto part is on a treble clef staff with a 2/4 time signature. Both parts feature a melody with eighth and sixteenth notes, some beamed together, and a few rests.

No. 6.

ALTO AND TENOR.

J. P. M.

BASS.

Musical notation for Alto and Bass parts of No. 6. The Alto part is on a treble clef staff with a 4/4 time signature. The Bass part is on a bass clef staff with a 4/4 time signature. Both parts feature a melody with eighth and sixteenth notes, some beamed together, and a few rests.

No. 7.

SOPRANO AND ALTO.

J. P. M.

TENOR AND BASS.

Musical notation for Soprano and Alto parts of No. 7. The Soprano part is on a treble clef staff with a 2/4 time signature. The Alto part is on a treble clef staff with a 2/4 time signature. Both parts feature a melody with eighth and sixteenth notes, some beamed together, and a few rests.

No. 8.

AR. BY J. P. M.

TENOR.

Musical notation for Tenor and Bass parts of No. 8. The Tenor part is on a treble clef staff with a 3/4 time signature. The Bass part is on a bass clef staff with a 3/4 time signature. Both parts feature a melody with eighth and sixteenth notes, some beamed together, and a few rests.



No. 9.

J. P. M.



No. 10.

J. P. M.



No. 11.

J. P. M.



Touart 5

66
No. 12.

J. P. M.



No. 13.

J. P. M.



No. 14.

J. P. M.



No. 15.

ARR. BY J. P. M.

67



No. 16.

J. P. M.



No. 17.

J. P. M.



No. 18.

J. P. M.





No. 20.

J. P. M.



No. 21.

J. P. M.



HANDEL.

When Dagon, King of all the Earth, of all the Earth is crowned.

HANDEL

The musical score is for a piece titled "To song and dance." It is written for a piano and voice. The key signature is one sharp (F#), and the time signature is 2/4. The piano part is in the upper staff, and the voice part is in the lower staff. The piano part features a melody with eighth and sixteenth notes, while the voice part has a simple melody with quarter and eighth notes. The lyrics "To song and dance, To song and dance." are written below the voice staff.

HANDEL.

To sound his praise..... in end - less blaze of light.

HANDEL.

A - men, A - men, A - men.

70

No. 27.

Soprano.

J. P. M.

CANON.

Alto.

Bass.

No. 28.

Soprano

J. P. M.

Tenor.

CANON.

Bass.

No. 29.

J. P. M.

No. 30.

BROKEN TIME, STACCATO NOTES, &c.

J. P. M.

71

Hop, hop, hop, like a top, Hop, hop, hop, nim-ble as a
 Hop, hop, hop; nim-ble as a top, Hop, hop, hop, nim-ble as a top, hop, hop, like a
 Hop, hop, hop, nim-ble as a top, Hop, hop, hop, nim-ble as a top, Hop, hop, hop,
 Hop, hop, like a top, top, top, Hop, hop, like a
 top. Hop like a top, hop like a top, like a nim-ble top, hop like a top.
 top, hop, hop, hop, nim-ble as a top, nim-ble as a top, as a top, hop like a top.
 nimble as a top, hop, hop, hop, like a top, like a nim-ble top, nim-ble as a tip-top top.
 top, nimble as a top, hop, hop, hop, nim-ble as a top, top, top, as a top, nim-ble as a top.

No. 31.

SOPRANO.

J. P. M.

CANON.
 SOPRANO.
 TENOR.

GLEES AND PART-SO
THE MERRY MAID.

[illegible]

Words by FANNY CROSBY.

OVER THE SEA.

AFGOMER.

73

1. Mer - ri - ly o - ver the bound - ing sea, Car - oled a bird on his pin - ions free; Lav - ing his plumes in the
2 O - ver the bil - low a breath had curled, Float - ed a bark, with its sail un - furled; Fra - gile it seemed, for a
3. O - ver the o - cean of life we glide, Tran - quil - ly o - ver the swell - ing tide, While in the dis - tance are

wa - ter bright, Soar - ing a - far in the mis - ty light; "Beau - ti - ful, beau - ti - ful," thus sang he,
waste so wild, Bear - ing the form of a lisp - ing child; "Beau - ti - ful, beau - ti - ful," thus sang she,
faint - ly heard, Voi - ces that blend with the child and bird; "Beau - ti - ful, beau - ti - ful," thus sang they,

Mer - ri - ly o - ver the bound - ing sea, "Beau - ti - ful, beau - ti - ful," thus sang he, Mer - ri - ly o - ver the bound - ing sea.
Clapping her hands o'er the glad, blue sea, "Beau - ti - ful, beau - ti - ful," thus sang she, Clapping her hands o'er the glad, blue sea.
Pointing the soul to the realms of day, "Beau - ti - ful, beau - ti - ful," thus sang they, Point - ing the soul to the realms of day.

HARK! THE LARK.

Dr. COOKE.

Hark! hark! the lark at heav'n's gate sings, Hark! hark! the lark at heav'n's gate sings, And Phœ-bus 'gins a - rise, His steeds to wa - ter at those

Hark! hark! the lark at heav'n's gate sings, Hark; hark! the lark at heav'n's gate sings, And Phœ-bus 'gins a - rise..... His steeds to

His steeds to wa - - - ter

1st time. 2d time.

springs On cha - - lic'd flow'rs that lies lies; And wink - ing ma - ry - buds be - gin To ope..... be -
wa - ter at those springs, On chalic'd flow'rs that lies; lies; And winking ma - ry-buds be - gin To ope their gold - en eyes, And winking

wa - ter at those springs On chalic'd flow'rs that lies; lies; And winking ma - ry-buds be - gin, To ope, wink-ing

at those springs, On chalic'd flow'rs that lies; lies; And wink - ing ma - ry - buds be - gin To ope..... be -

- gin to ope..... their gold-en eyes that pret-ty is, My la - dy sweet, a - rise, a - rise, my la-dy sweet, a -

ma - ry buds begin To ope their gold - en eyes: With ev-'ry thing that pret-ty is, My la - dy sweet, a - rise, my la - dy sweet, a-rise, my la-dy sweet a -

- gin to ope..... their gold - en eyes: My la - dy sweet, a - rise, a - rise, a -

HARK ! THE LARK. Concluded.

75

1st time. 2d time.

- rise ; With ev'ry thing that pretty is, my la-dy sweet, a - rise, a - rise, a - rise, my la - dy sweet, a - rise, and wink - ing, - rise, a - rise,.....

rise ; With ev'ry thing that pretty is, my la - dy sweet, a - rise, a - rise, a - rise, my la - dy sweet, a - rise, and winking - rise, a - rise.....

SWEETEST TREASURE.

Words by FANNY CROSBY.

and wink - ing, - rise, a - rise.....
From APPLES OF GOLD
by permission. E. ROBERTS.

1. Sweetest treas - ure of the heart, Child - hood's ear - ly home; Joy that nev - er will de - part, Childhood's ear - ly home;
2. All of pleas - ure we can know, Child - hood's ear - ly home; In this fleet - ing world be - low, Childhood's ear - ly home;
3. Kneeling by a moth - er's side, In our peace - ful home; When the gold - en sha - dows glide, In our peace - ful home;

Like the bird that wings the air, Gai - ly sing - ing, free from care, We are hap - py, hap - py there, Childhood's ear - ly home.
Smiles and tears, like sun and show'rs, Chase the mer - ry laugh - ing hours; There our path is strown with flowers, Childhood's ear - ly home.
Ritard.
By her gen - tle arm ca - ressed, To her bos - om fond - ly pressed; On - ly love can ev - er rest, In our peace - ful home.

HER SUNLIGHT.

1. Glit-ter, glit-ter the i-cy eaves, In the glitt'-ring sun-light, Glit-ter, glit-ter the i-cy eaves, In the glitt'-ring sun-light, But
 2. Glit-ter, glit-ter the glow-ing snow, In the glitt'-ring sun-light; Glit-ter, glit-ter the glow-ing snow, In the glitt'-ring sun-light, But
 3. Glit-ter, glit-ter the waves that roll, In the glitt'-ring sun-light; Glit-ter, glit-ter the waves that roll, In the wav-ing sun-light, But

deeds she breathes, outglitter these, In her glitt'ring sun-light, But deeds she breathes, outglit-ter these, In her glitt'ring, glitt'ring, glitt'ring sun-light.
 eyes I know are glow-ing so, In their golden sun light, But eyes I know are glow-ing so, In their golden, gold-en, golden sun-light.

wavelets roll up from her soul, In her wav-ing sun-light, But wave-lets roll up from her soul, In her waving, wav-ing, waving sun-light.

ONLY WAITING.

E. ROBERTS.

Andante con espressione.

1. On-ly wait-ing till the sha-dows Are a lit-tle long-er grown, On-ly wait-ing till the glim-mer Of the day's last beam is
 2. On-ly wait-ing till the rea-pers Have the last sheaf gather'd home, For the sum-mer-time is fa-ded, And the au-tumn winds have

the long-er grown, On-ly wait-ing till the glim-mer Of the day's last beam is

ONLY WAITING. Concluded.

77

dim.

Till the night of earth is fa - ded From the heart once full of day, Till the stars of heav'n are breaking Thro' the twi - light, soft and gray.
Quick - ly, reap - ers, quickly gath - er The last ripe hours of my heart; For the bloom of life is wither'd, And I hast - en to de - part.

Then from out the gath'ring dark-ness, Ho - ly death - less stars a - rise, By whose light my soul shall glad - ly Tread its path - way to the skies.

GALLOPING ON.

J. H. TENNEY.

Lively.

1. O'er pra - rie green and fair, We're gal - lop - ing gal - lop - ing on: As free, as free as air, We're gal - lop - ing, gal - lop - ing on:

2. Through beds of love - ly flowers, We're gal - lop - ing, gal - lop - ing on: As rich as mai - den's bowers, We're gal - lop - ing, gal - lop - ing on:

f *cres.* *ff*

Where - e'er we go, no bounds a - rise, Ex - cept the blue and cloudless skies, We're galloping, gal - lop - ing on, We're gal - lop - ing, gal - lop - ing on.

Tho' eve - ry seed by na - ture's hand, Was scattered o'er the good - ly land, We're galloping, gal - lop - ing on, We're gal - lop - ing, gal - lop - ing on.

GLEE. "Come follow me."

WM. HORSLEY.

*Moderately.**mex.*

First system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "Come fol - low, fol - low me, Come fol - low, fol - low me, Come fol - low, fol - low, fol - low". The middle staff is a vocal line with lyrics: "Come, fol - low, fol - low me, fol - low me, Come fol - low me, fol - low, fol - low". The bottom staff is a piano accompaniment line with lyrics: "Come fol - low, fol - low me, Come fol - low me, Come fol - low me, Come fol - low". The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Moderately." and the dynamics include "mex." (mezzo-forte).

*piu.**cres.*

Second system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "me, Ye fai - ry elves that be Light-ly trip - ping o'er the green, Fol - low Mab your fai - ry queen! Hand in hand we'll". The middle staff is a vocal line with lyrics: "me, Ye fai - ry elves that be Light-ly trip - ping o'er the green, Fol - low Mab your fai - ry queen! Hand in hand, Hand in". The bottom staff is a piano accompaniment line with lyrics: "me, Ye fai - ry elves that be Hand in hand we'll". The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Moderately." and the dynamics include "piu." (piu-forte) and "cres." (crescendo).

*dim.**cres.*

Third system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "dance, we'll dance around, For this place is fai - ry ground, Hand in hand we'll dance a - round, For this place, is fai - - ry ground." The middle staff is a vocal line with lyrics: "band we'll dance around, For this place is fai - ry ground, Hand in hand we'll dance, we'll dance around, For this place, this place is fai - ry ground." The bottom staff is a piano accompaniment line with lyrics: "dance, we'll dance around, For this place is fai - ry ground we'll dance around, For this place, this place is fai - - ry ground." The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Moderately." and the dynamics include "f" (forte), "dim." (diminuendo), and "cres." (crescendo).

"Come follow me." Concluded.

79

piu. *dol.*

O'er tops of dew-y grass, So nim-bly do we pass,

O'er tops of dew-y grass, So nim-bly do we pass, do we pass, The young and ten-der stalk Ne'er bends where we do

So nim-bly do we pass,

Slower. *With expression, but not too slow.* *dim.* *espres.*

Ne'er bends where we do walk; Yet in the morn-ing may be seen Where we the night be-fore have been, Yet in the

walk, Ne'er bends where we do walk; Yet in the morn-ing may be seen, Where we the night be-fore have been, Yet in the

Where we the night be-fore have been, Yet in the

pp *Very slow.* *S:*

morn-ing may be seen, Where we the night be-fore have been, Where we the night be-fore have been.

morn-ing may be seen, Where we the night be-fore have been, Where we the night be-fore have been.

morn-ing may be seen, Where we the night be-fore have been, Where we the night be-fore have been.

"THE OLD OAKEN BUCKET."

1. How dear to my heart are the scenes of my childhood, When fond re - col - lec - tion pre - sents them to view! The or - chard, the mead - ow, the
 2 That moss - cov - ered ves - sel I hailed as a treas - ure, For oft - en at noon, when returned from the field, I found it the source of an

3. How sweet from the green moss - y brim to re - ceive it, As poised on the curb it inclined to my lips! Not a full blush - ing gob - let could

deep - tan - gled wild - wood, And eve - ry loved spot which my in - fan - cy knew! The wide - spreading pond, and the mill that stood by it, The
 ex - quis - ite pleas - ure, The pur - est and sweet - est that na - ture can yield. How ar - dent I seized it, with hands that were glow - ing, And

tempt me to leave it, The bright - est that beau - ty or rev - el - ry sips. And now far removed from the loved hab - it - a - tion, The

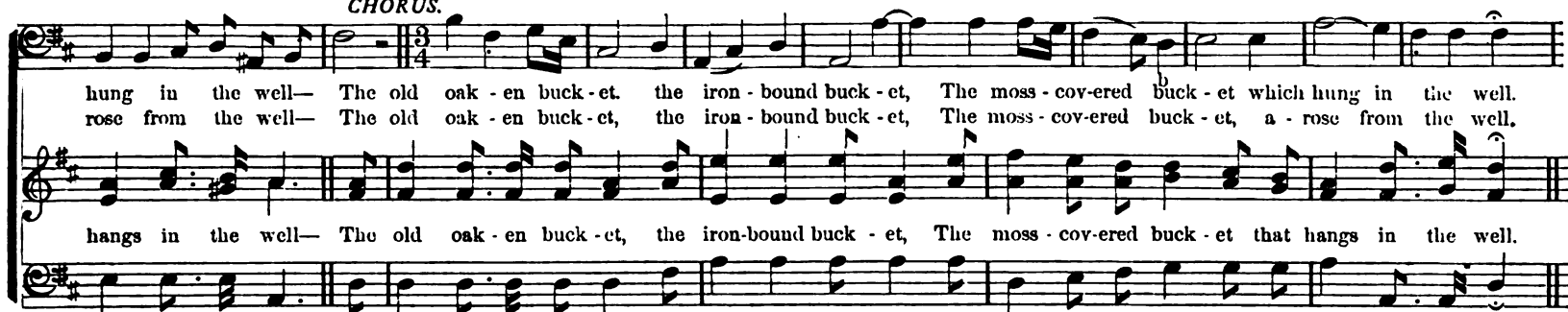
bridge, and the rock where the cat - a - ract fell, The cot of my fa - ther, the dai - ry - house nigh it, And e'en the rude buck - et that
 quick to the white peb - bled bot - tom it fell; Then soon, with the em - blem of truth o - ver - flow - ing, And drip - ping with cool - ness it

tear of re - gret will in - tru - sive - ly swell, As fan - cy re - verts to my fa - ther's plan - ta - tion, And sighs for the buck - et that

"THE OLD OAKEN BUCKET." Concluded.

81

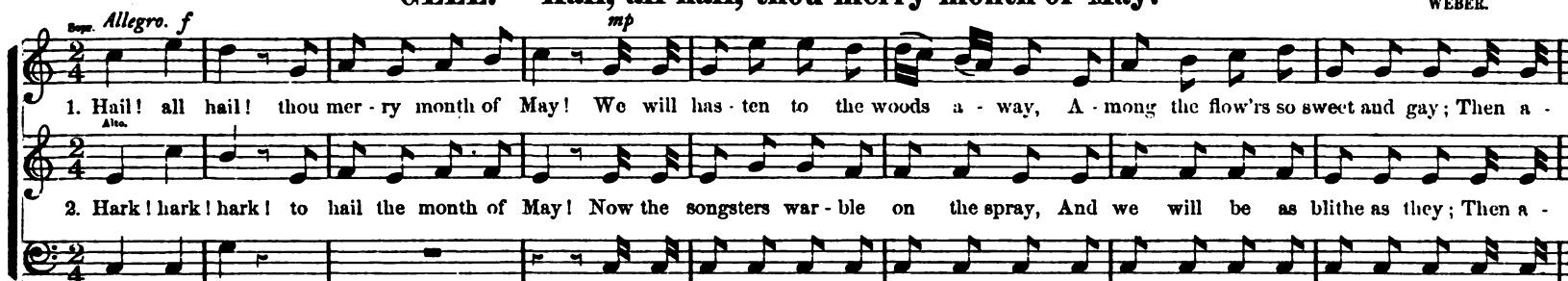
CHORUS.



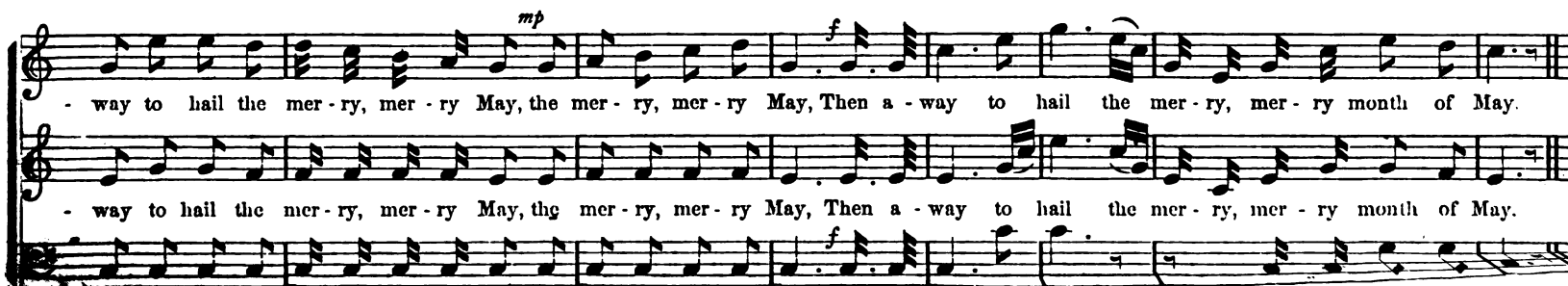
hung in the well— The old oak - en buck - et, the iron - bound buck - et, The moss - cov - ered buck - et which hung in the well.
 rose from the well— The old oak - en buck - et, the iron - bound buck - et, The moss - cov - ered buck - et, a - rose from the well.
 hangs in the well— The old oak - en buck - et, the iron - bound buck - et, The moss - cov - ered buck - et that hangs in the well.

GLEE. "Hail, all hail, thou merry month of May."

WEBER.



Sup. Allegro. f
Alto.
mp
 1. Hail! all hail! thou mer - ry month of May! We will has - ten to the woods a - way, A - mong the flow'rs so sweet and gay; Then a -
 2. Hark! hark! hark! to hail the month of May! Now the songsters war - ble on the spray, And we will be as blithe as they; Then a -



mp
f
 - way to hail the mer - ry, mer - ry May, the mer - ry, mer - ry May, Then a - way to hail the mer - ry, mer - ry month of May.
 - way to hail the mer - ry, mer - ry May, the mer - ry, mer - ry May, Then a - way to hail the mer - ry, mer - ry month of May.

MORNING WANDERINGS.

J. DUERNER.

Allegro ma non troppo. f

Go forth! the ris - ing sun to greet, when car - liest dawn is peep - ing, Ere thro' the dew - y blos - som sweet, The

Go forth! the ris - ing sun to greet, When car - liest dawn is peep - ing, Ere thro' the dew - y blos - soms sweet The Morn - ing breeze comes

morning breeze comes creeping - - - - ing, And the tang - led grass a - mong Sings the brook its ma - tin song,..... While

creep - - ing, The morning breeze comes creeping, And the tang - led grass a - mong sings the brook its ma - tin song,..... While

The morning breeze comes creeping, Sings the brook..... its ma - tin song, While

*Piu lento.**pp**pp rall.*

si - lent the lark is sleep - ing, While si - lent the lark is sleep - ing. Bright glo - rious words of truth and power Is na - ture ev - er

si - lent the lark is sleep - ing, While si - lent the lark is sleep - ing. Bright glo - rious words of truth and power Is na - ture ev - er

MORNING WANDERINGS. Continued.

83

hymning, From ro - sy morn till twi-light hour, The mighty sounds are ring - - - - ing; Bud and blos som near and

hymning, From ro - sy morn till twi-light hour, The mighty sounds are ring - ing, The mighty sounds are ring-ing; Bud and blos-som near and

far, And the fad - ing morning star, Are those notes of praise still sing - ing, Are those notes of praise still sing - ing. And sud-den out from

far, And the fad - ing morning star, Are those notes of praise still sing - ing, Are those notes of praise still sing - ing. And sud-den out from

And the fad - - - ing morning star,

bush and brake The song of birds comes pealing; In hill and vale glad voi - ces wake, And praise is upwards steal - - - - ing; And the

bush and brake The song of birds comes pealing; In hill and vale glad voi - ces wake, And praise is upwards steal - ing, And praise is upwards stealing; And the

MORNING WANDERINGS. Concluded.

f *p* *f* *Piu lento.* *cresc.* *ff Adagio.*

glow-ing east-ern sky, in its si-lence makes re-ply; the love of heaven re-veal-ing, the love of heaven re-veal-ing.

glow-ing east-ern sky, in its si-lence makes re-ply; the love of heaven re-veal-ing, the love of heaven re-veal-ing.

f *dim.* *p*

in its si-lence makes re-ply;

Words by UHLIG. Translated by Rev. J. MORGAN, D. D.

A SIMPLE EVENING SONG.

CHRISTIAN HOFFMANN.

Quietly. p *p*

1. Once a-gain, days, hou-rs, all have tak-en flight, On the arch of heav-en, read-y stands the
2. Greet-ed be ye dear ones, in the eve-ning's glow, Ev-er true re-main-ing 'mid life's va-ried

3. Love-ly peace, de-light us with thy sweet-est smile, Ho-ly love en-chant us, woe and care be-

mf *dim.*

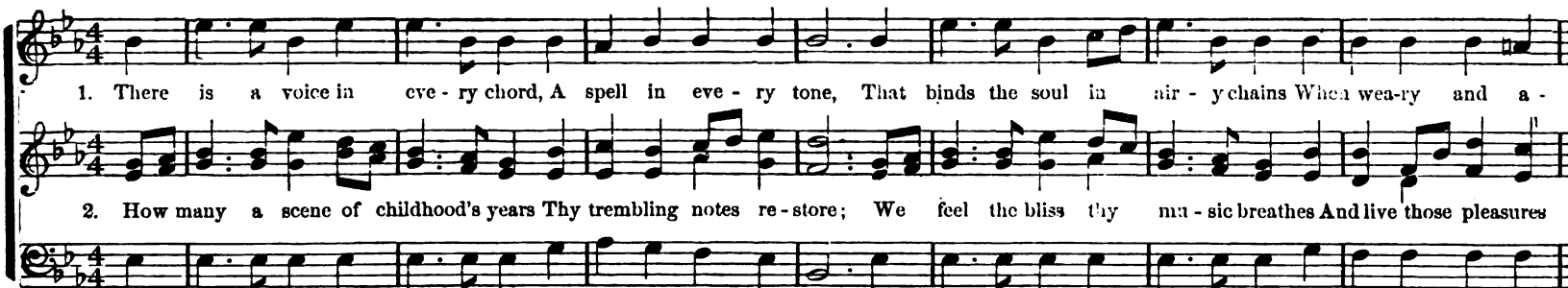
night; So we know com-plet-ed, one more day's em-ploy, And to rest we turn us, rest and qui-et joy.
flow; Join the trust-ed cir-cle, each with cheer-ful heart, So with gen-tle foot-step e-ven-tide de-part.

guide: Then the wearied mem-bers give to slum-ber blest, Till the mor-ning sun-shine laugh us from our rest.

THE HARP OF MEMORY.

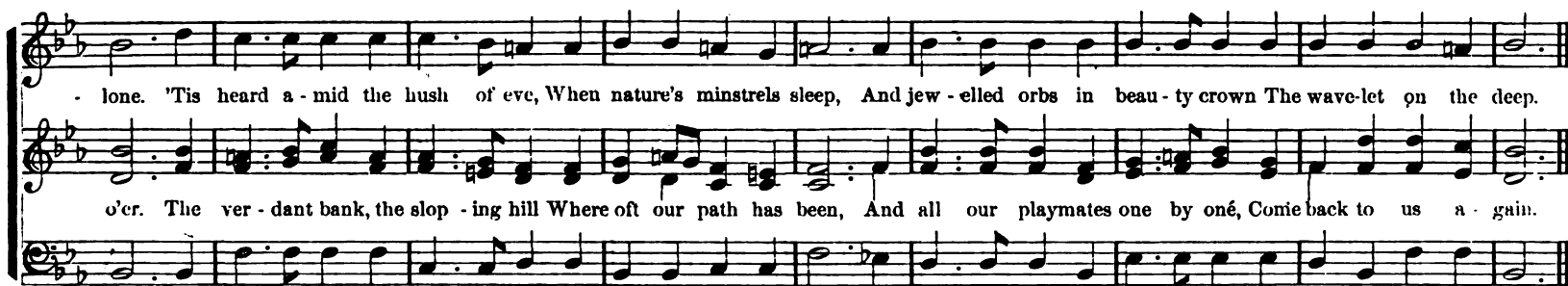
R. ROBERTS.

85



1. There is a voice in eve-ry chord, A spell in eve-ry tone, That binds the soul in air-y chains When wea-ry and a -

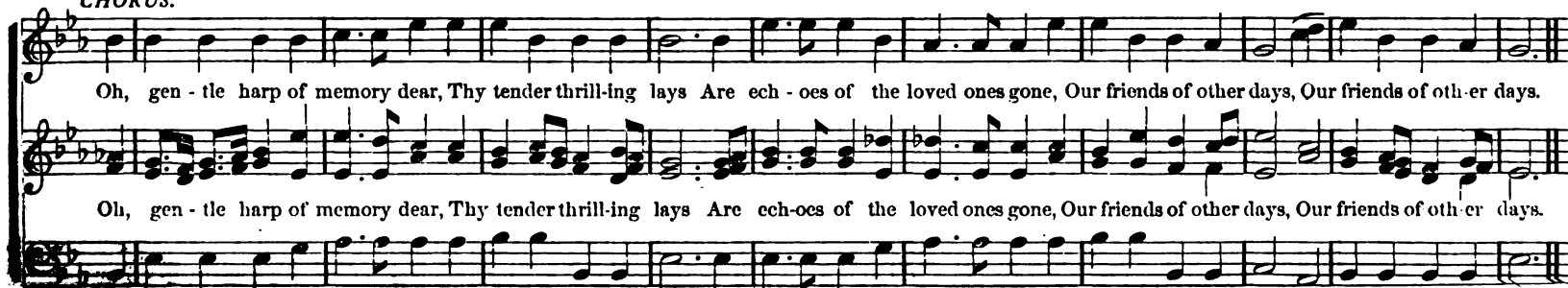
2. How many a scene of childhood's years Thy trembling notes re-store; We feel the bliss thy mu-sic breathes And live those pleasures



- lone. 'Tis heard a-mid the hush of eve, When nature's minstrels sleep, And jew-elled orbs in beau-ty crown The wave-let on the deep.

o'er. The ver-dant bank, the slop-ing hill Where oft our path has been, And all our playmates one by one, Come back to us a-gain.

CHORUS.



Oh, gen-tle harp of memory dear, Thy tender thrill-ing lays Are ech-oes of the loved ones gone, Our friends of other days, Our friends of oth-er days.

Oh, gen-tle harp of memory dear, Thy tender thrill-ing lays Are ech-oes of the loved ones gone, Our friends of other days, Our friends of oth-er days.

GLEE. The Ocean Fairies.

By WM. AUBREY POWELL.

p Allegretto.

Si - - - lent ly, si - lent - ly o - ver the sea, The ves - per breeze is blow - - ing. The ves - per breeze is blow - ing,

Si - lent - ly, si - - - lent - ly o - ver the sea, The ves - per breeze is blow - - ing, The ves - per breeze is blow - ing,

Si - - - lent - ly, si - lent - ly o - ver the sea, Our fai - ry bark, Our fai - ry bark is go - ing; We hoist..... the

Si - lent - ly, si - - - - lent - ly o - ver the sea, Our fai - ry bark, Our fai - ry bark is go - ing; We hoist..... the

sail to the dy - ing gale, We have no helm to guide; But we whis - per our spell to those who dwell, Be -

sail to the dy - ing gale, We have, We have no helm no guide; But we whis - per our spell to those who dwell, Be -

THE OCEAN FAIRIES. Continued.

87

pp *f*

- neath, Be - neath the sun-less tide, We whis - per, whisper, whis-per, whis-per, whisper our spell..... To those who dwell, Be - neath the

- neath the sun - - less tide, We whis - per, we whis - per, We whisper our spell..... To those who dwell, Be - neath the

- neath, Be - neath the sun-less tide, We whis-per, whis-per, whis-per, whis-per, whisper our spell..... to those who dwell

p *Rall.* *pp* *Moderato.*

sun - less tide, Be-neath the sun - less tide. Our way - ward course where ev - er we roam, By starlike eyes is

sun - less tide..... Our way - ward course where ev - er we roam, By star - like eyes is

sun - less tide, Be-neath the sun - less tide. Our way - ward course where ev - er we roam, By starlike eyes is

sun-less tide,..... Our wayward course..... where ev - er we roam,

p *f*

lit; Our bark is of the o - cean foam, The tem-pest fash-ion'd it, The waves that leap o'er the migh - - ty

lit; Our bark is of the o - cean foam, The tem - pest, the tempest fash-ion'd it, The waves, the waves that leap, O'er the mighty, the mighty

lit; Our bark is of the o - cean foam, the tem - pest fashion'd it, The waves, the waves that leap o'er the mighty, the mighty

THE OCEAN FAIRIES. Continued.

deep, Our nim - bly, nim - bly, nim - bly playmates be, And the low dis - tant wail of the dy - ing gale, Our o - cean mel - o -

deep, Our nim - bly, nim - bly, nim - bly playmates be, And the low dis - tant wail of the dy - ing gale, Our o - cean mel - - - o -

Dim. *Tempo Primo.*

dy, Our o - cean mel - - o - dy Mer - - - ri - ly o - ver the sea, Our fai - - ry bark is go - ing, As

- dy Our o - cean mel - o - dy. Mer - ri - ly, mer - ri - ly, o - ver the sea, Our fai - - ry bark is go - ing, As

- dy..... Mer - ri - ly, mer - ri - ly o - ver the sea, Our fai - ry bark is go - ing, As

p

on we glide the beau - ti - ful tide, How soft the breeze is blowing, How soft the breeze is

on we glide the beau - ti - ful tide, How soft..... the breeze is blow ing, How soft the breeze is

How soft the breeze is blowing, How soft the breeze is

THE OCEAN FAIRIES. Concluded.

89

ing; We hoist the sail to the dy - ing gale, We have no helm to

ing; We hoist the sail to the dy - ing gale, We have, We have no helm to

But we whis - per our spell to those who dwell, Be - neath, Be - neath the sun-less tide, We whis - per, whisper, whis - per, whis - per

But we whis - per our spell to those who dwell, Be - neath, the sun - - less tide, We whis - per, we whis - per, we

But we whis - per our spell to these who dwell, Be - neath Be - neath the sun-less tide, We whis - per, whisper, whis - per, whis per

per our spell..... To those who dwell, Be - neath the sun - less tide, Be - neath the sun - less tide.

per our spell..... To those who dwell, Be - neath the sun - less tide. Be - neath the sun-less tide.

Be - neath the sun-less tide.....

DREAMING OF THEE.

Music by E. P. AMBROSE.

1. Thou art near me, ev - er near me, On thy snow - y pin - ions fair, Thou art float - ing in the moon - light, Thou art
 2. Years have passed, and man - y chan - ges, Mark the old fa - mil - iar spot, Where the ev - er - greens are wav - ing, O'er the
 3. Long and deep the lines of sor - row, Time has pen - ciled on my brow; There is none like thee to guide me, None like

sigh - ing in the air;
 sweet for - get - me - not;
 thee to love me now;

Like the mur - mur of a wave - let, When it rip - ples on the sea,
 O the lit - tle mound is sa - cred, By a thou - sand ties to me,
 Dream - ing, yes my heart is dream - ing, All my sun - ny child - hood o'er;

CHORUS.

Comes thy welcome voice, my mother, In a hap - py dream to me. I am dream - ing of thee, I am dream - ing of
 Where I hear the spir - it ech - oes, In a hap - py dream of thee. I am dream - ing of thee, &c.
 And the spir - it - ech - oes whis - per, We shall meet to part no more. I am dream - ing of thee, &c.

I am dreaming of thee, I am dreaming of

DREAMING OF THEE. Concluded.

91

Repeat Chorus pp.

thee, I am dream-ing, ev - er dream - - - ing, I am dream - - - ing of thee.

thee, Moth-er dar - ling, thou art near me, ev - er near me, For I'm dream-ing, yes, I'm dream-ing of thee.

The musical score for 'Dreaming of Thee' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and sentimental, with a repeating chorus indicated by a double bar line and repeat dots.

Words by JOSEPHINE POLLARD.

HOW SWEET THE NEWS THE ROBINS BRING.

E. ROBERTS.

1. How sweet the news the rob - ins bring, As through the air they're fly - ing; How sweet the mel - o - dies they sing, To ech oes soft re - ply - ing; They
2. The woods a - dorn themselves a - new, In ver - nal robes ap - pear - ing; And blos - soms lift their cups of dew, Where skies are bright and cheering; The

3. When spring her i - cy fet - ter breaks, The wood and vale a - dorn - ing, Each bud and blos - som she awakes, To hail the fra - grant morn - ing; When

tell of skies so bright and blue, Of ver - dant fields and bow - ers, They war - ble of the bliss they knew, In groves of or - ange flow - ers.
streamlet flow - ing calm and clear, Its own sweet song is sing - ing, But pau - ses now and then to hear, The news the birds are bring - ing

to their nests the rob - ins fly, For sum - mer treas - ure yearn - ing, All na - ture whispers—"Spring is nigh!"—And hails the birds re - turn - ing.

The musical score for 'How Sweet the News the Robins Bring' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one flat (Bb), and the time signature is 6/8. The melody is lively and cheerful, with a repeating chorus indicated by a double bar line and repeat dots.

THE PLAIN OF RHUDDLAN

1. Where are the men who went forth in the morning, Hope brightly beam-ing in ev-e-ry face? Fear-
 2. Small was the band that es-caped from the slaughter, Fly-ing for life as the tide 'gan to flow; Hast thou not pit-y, thou

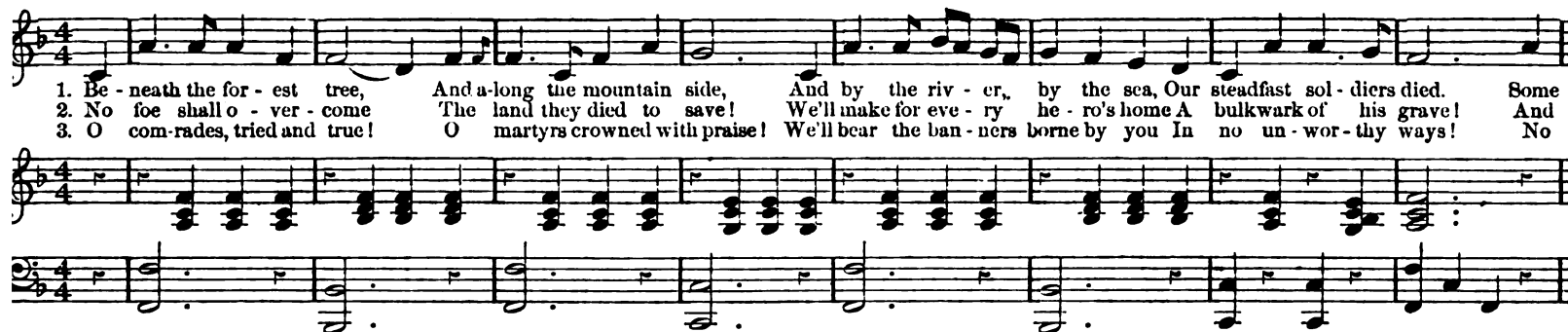
Sax-on foe scorning Lit-tle thought they of de-feat or dis-grace! Fall'n is their chieftain, his glo-ry de-part-ed! Fall'n are the
 dark roll-ing wa-ter? More cru-el still than the mer-ci-less foe! Death is be-hind them, and death is be-fore them; Fast-er
 now weep bro-ken-heart-ed, Mournful-ly wand'ring by Rhuddlan's
 lent and deep is their wa-t

Words by R. W. RAYMOND, Esq.

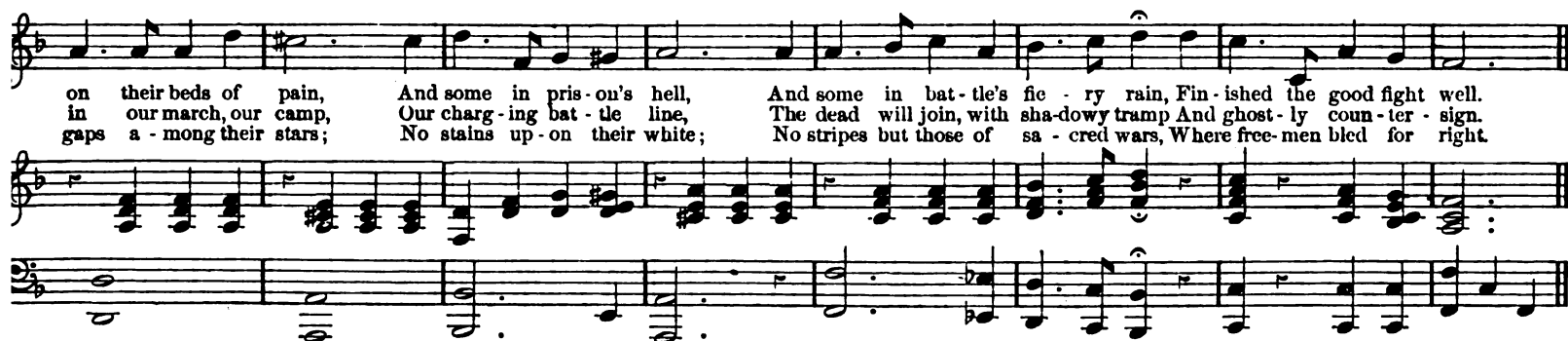
THE GALLANT BOYS THAT DIED.

E. ROBERTS.

93



1. Be - neath the for - est tree, And a - long the mountain side, And by the riv - er, by the sea, Our steadfast sol - diers died. Some
2. No foe shall o - ver - come The land they died to save! We'll make for eve - ry he - ro's home A bulkwark of his grave! And
3. O com - rades, tried and true! O martyrs crowned with praise! We'll bear the ban - ners borne by you In no un - wor - thy ways! No



on their beds of pain, And some in pris - on's hell, And some in bat - tle's fie - ry rain, Fin - ished the good fight well.
in our march, our camp, Our charg - ing bat - tle line, The dead will join, with sha - dowy tramp And ghost - ly coun - ter - sign.
gaps a - mong their stars; No stains up - on their white; No stripes but those of sa - cred wars, Where free - men bled for right.

CHORUS.



The pass - ing years may dry our tears, But shall not quench our pride; Let speech and song the fame pro - long Of the gal - lant boys that died.
The pass - ing years may dry our tears, But shall not quench our pride; Let speech and song the fame pro - long Of the gal - lant boys that died.

THE ASH GROVE.

Harmonized by JOHN THOMAS.

Larghetto. Dolce.

1. Down yon-der green val-ley where streamlets me-an-der, When twi-light is fad-ing, I pen-sive-ly rove; Or at the bright noon-tide, in

2. Still glows the bright sunshine o'er val-ley and mountain, Still war-bles the black-bird its note from the tree; Still trembles the moonbeam on

sol-i-tude wander, A-mid the dark shades of the lonely Ash Grove. 'Twas there, while the blackbird was cheerful-ly sing-ing, I first met that

streamlet and fountain, But what are the beauties of na-ture to me? With sor-row, deep sorrow, my bo-som is la-den, All day I go

dear one, the joy of my heart! A-round us for glad-ness the blue-bells were ring-ing; Ah! then lit-tle thought I how soon we should part.

mourning in search of my love; Ye ech-oes, oh! tell me where is the dear maiden? "She sleeps 'neath the green-turf, down by the Ash Grove."

Words by TENNYSON.

BIRDS IN THE HIGH HALL-GARDEN.

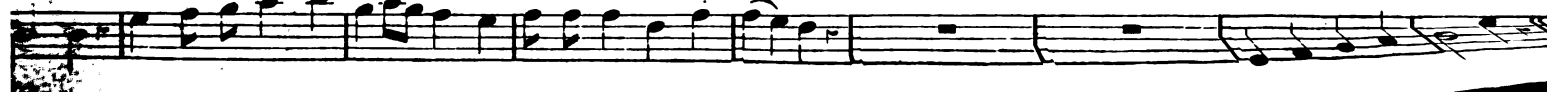
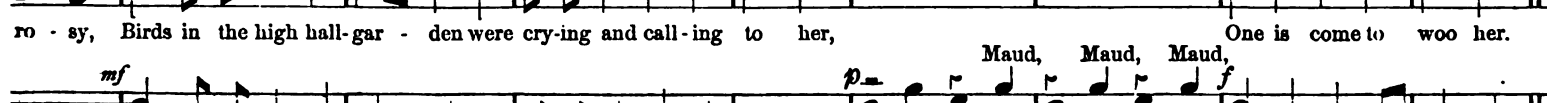
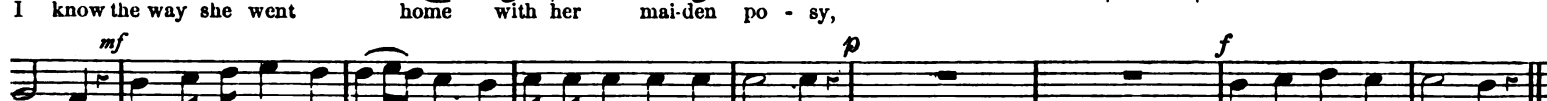
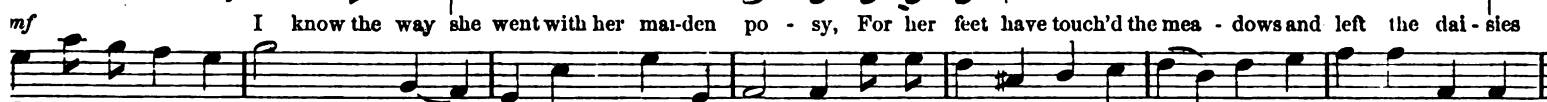
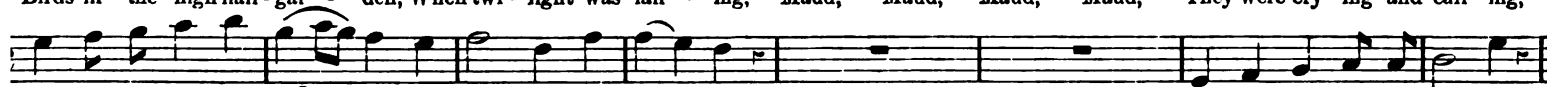
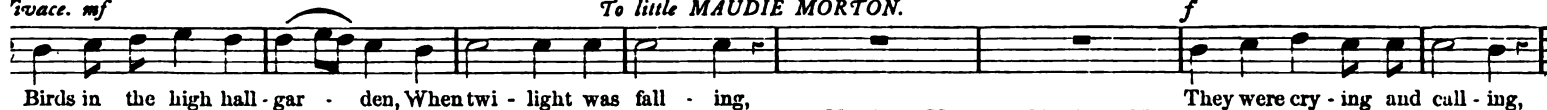
JOHN P. MORGAN.

95

trance. mf

To little MAUDIE MORTON.

f



Words by JOSEPHINE POLLARD.

1. Sing on, those songs I love to hear, Whose tones a joy im-part, Or fan-cy thou-
2. Yes, sing till I for-get to hear, All else but those sweet tones, And fan-cy thou-
3. The songs that nev-er fail to please, And win their meed of praise, Are those fa-mil-iar mel-o-dies, We heard ...

heart, They link the pres-ent to the past, And wondrous vis-ions bring, A spell up-on the hour is cast; Sing on; oh, sweet-ly sing!
owns. If thou couldst but those days re-store, Of youths uncloud-ed spring, I'd nev-er wish thy mu-sic o'er; Sing on; oh, sweet-ly sing!

days. Be thine the voice to wake the strain, And o'er my heart to bring, The scenes of youth and joy a-gain; Sing on; oh, sweet-ly sing!

on; oh, sweet-ly sing, O sing those songs I love to hear, Sing on; oh, sweet-ly sing.

songs I love to hear, Sing on; oh, sweet-ly sing.

Words by JOSEPHINE POLLARD.

THE BOW IS ON THE CLOUD.

APRIMER.

97

1. The storm is o'er, and from the west, The clouds are fly - ing fast; And eve - ry - thing re - joi - ces now, The storm has ceased at
2. A - long the clouds, the love - ly arch, In col - ors rich and gay Ap - pear - ing, like the an - gel bright, Drives all the storm a -

3. The storm is o'er, sing out ye birds; Ye flowers re - new your bloom; Let all the woods re - joice in song, The val - leys in per -

last. The li - ly shakes her tin - y bell, With clear - er sound it rings; And lit - tle birds no long - er hide, Their heads be neath their wings.
way. With hope - ful eyes we greet the sign Of prom - ise kind - ly given; And through the rainbow seem to catch A near - er glimpse of heaven.

fume. May eve - ry heart some com fort find, And thus their hope re store, When on the clouds the rain - bow shines, And tells the storm is o'er.

CHORUS.

For the bow is on the cloud, Shin - ing bright! shin - ing bright! And the world is full of joy, At the wel - come sight.

For the bow is on the cloud, Shin - ing bright! shin - ing bright! And the world is full of joy, At the wel - come sight.

TO THE MUSE.

JOHN THOMAS.

Andante espressivo.

Heav'nly Muse, for - sake the moun tain Where Pi - e - rian streams me - an - der; Where A - pol - lo loves to wan - der, While the

Heav'nly Muse, for - sake the moun-tain Where Pi - e - rian streams me - an - der; Where A - pol - lo loves to wan - der, While the

dews of ev - - 'ning fall. *mf* Leave, oh! leave thy sa - cred foun - tain, Deign to hear our in - vo - ca - tion, Deign to

dews of ev - - 'ning fall. *mf* Leave, oh! leave thy sa - cred foun - tain, Deign to hear our in - vo - ca - tion, Deign to

hear our sup - pli - ca - tion, Muse of song on thee we call! *p* On thy down - y wing de - scend - ing, With po -

hear our sup - pli - ca - tion, Muse of song on thee we call! *p* On thy down - y wing de - scend - ing, With po -

TO THE MUSE. Concluded.

99

First system of the musical score. It consists of three staves (treble, alto, and bass clefs) in G major (one sharp). The melody is in the treble staff. The lyrics are: "e - tic vis - ions fire us; With me - lo - dious lays in - spire us, 'Till thy spells our souls en - thrall. Thus be - fore thee low - ly". The system ends with a double bar line and repeat signs.

Second system of the musical score. It consists of three staves. The melody is in the treble staff. The lyrics are: "bend - ing, Hear, we pray, our in - vo - ca - tion, Grant our hum - ble sup - pli - ca - tion, Muse of song on thee we call!". The system is marked "1st time." at the end. It ends with a double bar line and repeat signs.

Third system of the musical score. It consists of three staves. The melody is in the treble staff. The lyrics are: "call! Grant our hum - ble sup - pli - ca - tion, Muse of song on thee we call!.....". The system is marked "2d time." at the beginning, "Diminuendo." above the staff, and "pp Calando." above the staff. It ends with a double bar line and repeat signs.

MADRIGAL. "Soldiers, brave and gallant be."

G. G. GASTOLDI

With Spirit. forte.

1st Soprano.

1. Soldiers, brave and gal-lant be, Lead on, lead on to vic-to-ry. Fa la la la la la la la la la la la.

2nd Soprano.

fa la la fa la la la la.

f

Alto.

2. Bat-tles o'er; with joy and glee We'll dance and sing right merri-ly. Fa la la la la la la fa la la fa la la la la.

Tenore.

fa la la fa la la la la la la la.

f

Basso.

fa la la la la la la.

There is the foe, u-nit-ed be, Strike, strike the blow, And they will see, We are re-solv'd on vic-to-ry, We are re-solv'd on vic-to-ry.

With wife and maid, Loud we will chant a - long the glade, May our God grant Health to our queen and li-ber-ty, Health to our queen and li-ber-ty.

Strike, strike the blow,
Loud we will chant,There is the foe, u-nit-ed be, Strike, strike the blow, And they will see,
With wife and maid, Loud we will chant a - long the glade, May our God grant,

MADRIGAL. Concluded.

101

[illegible]

GENTLY SIGHS THE BREEZE.

E. P. AMBROSE

1. Gent - ly, gent - ly sighs the breeze, As it floats a - mong the trees; Like a voice of se - raph bright, Sing ing to the world good night.
2. Eve - ry hill and eve - ry glade, In the twi - light seems to fade; While the whisp'ring bree - zes say, O - ri - sons for close of day.

3. Hush! the birds are gone to rest; O'er the earth nightsa - ble drest, Hides her beau - ties from our sight, Her dear friends must bid good night.

GYPSY LIFE.

R. SCHUMANN.

p

There's rustling, there's whisp'ring, there's bustling about, The

p

Where yon - der dark for - est the sun - light shuts out ; There's rustling, there's whisp'ring, there's bustling about, The

p

Ped.

The

f

fire is ablaze and its strange light is thrown, On fig - ures fantas - tic on leaf and on stone, A troop of the vag - a-bond Gyp - sies is there, With

f

fire is ablaze and its strange light is thrown, On fig - ures fantas - tic on leaf and on stone, A troop of the va - gabond Gyp - sies is there, With

f

fire is ablaze and its strange light is thrown,

GIPSY LIFE. Continued.

103

f *cres.*

eyes brightly flash - ing and black wav - y hair. From Nile's ho - ly wa - ters their first life they drew, By Spain were they ting'd with that

eyes brightly flash - ing and black wav - y hair. From Nile's ho - ly wa - ters their first life they drew, By Spain were they ting'd with that

f

mf brown sun - ny hue. A - bout the bright fire on the green, Re - clin - ing, the men are seen, The

mf By fire - light, *mf* By fire - light,

mf brown sun - ny hue. A - bout the bright fire, A - bout the bright fire, The

mf A - bout the bright fire on their cush - ion of green, The men, wild and fear - less, re - clin - ing are seen,

mf

GIPSY LIFE. Continued.

cres - - - - - cen - - - - - do.

wo - men cow'r round to pre - pare the rude meal, Well pleas'd the old gob - let with li - quor to fill.

wo - men cow'r round to pre - pare the rude meal, Well pleas'd the old gob - let with li - quor to fill.

cres - - - - - cen - - - - - do. *Ped*

ff Now right mer - ry songs and good sto - ries go round, The gar - dens of Spain seem to

ff Now right mer - ry songs and good sto - ries go round, The gar - dens of Spain seem to

ff *f*

The musical score is written for a piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems. The first system contains two staves of music, each with a vocal line and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part features a steady eighth-note accompaniment. The second system also contains two staves of music, with a vocal line and a piano accompaniment. The piano part features a more complex accompaniment with chords and moving lines. The score includes various musical notations such as notes, rests, and dynamic markings.

GIPSY LIFE. Continued.

105

rise at the sound; While some grave-ly lis - ten, the old wo - men tells Of charms a - gainst

rise at the sound; While some grave-ly lis - ten, the old wo - men tells Of charms a - gainst

ri - - tar - - dan - - do. *a tempo.*

dan - ger and ma - gi - cal spells.

dan - ger and ma - gi - cal spells.

pp ri - - tar - - dan - - do. *a tempo.*

p *mf*

SOP. SOLO.

Now black-eyed young dam - sels are

GYPSY LIFE. Continued.

ALTO SOLO. *mf*

danc - ing a - way, While torch - es are fling - ing their bright red-dy ray;

TENOR SOLO. *mf*

As clangs the loud cym - bal and sounds the gui - tar,

BASSO SOLO. *mf*SOP. *p* ri - - - tar - - - dan - - - do. TENORS.

How wild with joy all the rev - el - ers are! Worn out with the dance, now in slum - ber they lie, While

GIPSY LIFE Continued.

107

ri - tar - dan - do.

SOP. SOLO.

p

bran-ches are rus-ling a soft Lul-la-by. And those who are driv'n from their dear na-tive shore, Be-hold the sweet South in their

ri - tar - dan - do.

p

TUTTI. *p*

ri - - tar - - - dan - - - do.

And those who are driv'n from their dear na-tive shore, Be-hold the sweet South in their vis-ions once more.

vis-ions once more; And those who are driv'n from their dear na-tive shore, Be-hold the sweet South in their vis-ions once more.

ri - - tar - - - dan - - - do.

dim.

GYPSY LIFE. Continued.

But now in the east has a - woke morning's light, And scattered are all the fair vis - ions of night; The

But now in the east has a - woke morning's light, And scattered are all the fair vis - ions of night; The

mule is in mo - tion be - fore heat of day, And gone are the Gypsies, but where, who can say? And

mule is in mo - tion be - fore heat of day, And gone are the Gypsies, but where, who can say? And

The musical score is written for voice and piano. It features two systems of music. The first system has four staves: two for the voice (treble clef) and two for the piano (treble and bass clef). The second system also has four staves: two for the voice and two for the piano. The piano part includes complex chordal textures and arpeggiated figures. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the score.

GIPSY LIFE. Concluded.

109

gone are the Gyp - sies, but where, who can say? And gone are the Gyp - sies, but

gone are the Gyp - sies, but where, who can say? And gone are the Gyp - sies, but

where, who can say? but where, who can say? ..

where, who can say? but where, who can say? ..

dim.

Ped.

"IF LOVE CAN SIGH."

J. F. MORGAN.

mp *cres.* *p* *p dim.*

If love can sigh for one, for one, for one a - lone, for one.....
 If love can sigh, can sigh for one, for one a - lone, for one....

mp *cres.* *p* *p dim.*

If love can sigh for one..... for one a - lon for one, for one....

Largo.

mp *cres.* *p* *mf* *p dim.*

a - - - lone..... Well pleas'd am I to be that one, well

Allegro. *f*

a - - - lone..... Well pleas'd am I to be that one, well pleas'd am I, am I, well pleas'd, well

f

"IF LOVE CAN SIGH." Continued.

111

pleas'd, well pleas'd am I,..... well pleas'd am I, weil pleas'd am I to be that one,
to be that one, Well pleas'd, well pleas'd am

Well pleas'd am I..... to be that one, well pleas'd am I well pleas'd, pleased am I..... Well pleas'd am

..... pleas'd am I..... to be that one,

Well pleas'd am I..... to be that one, well pleas'd am I to be that one, well

I, well..... pleas'd am I..... to be that one, well pleas'd am I.....

..... to be that one, to be that one, well pleas'd am I..... to be that

I..... to be..... that one, well pleas'd am I to be that one.

"IF LOVE CAN SIGH." Concluded.

pleas'd.... to be that one; Well pleas'd am I..... Well pleas'd am I, Well pleas'd am
to be that one, well pleas'd am I, Well pleas'd am I, Well pleas'd am

one..... Well.... pleas'd am I, Well pleas'd am I, Well pleas'd am

Well pleas'd am I..... Well..... pleas'd, well..... pleas'd am I, Well pleas'd am I, Well pleas'd am

I, Well pleas'd am I, Well pleas'd am I to be..... that one.....

I, Well pleas'd am I, Well pleas'd am I to be..... that one.....

I, Well pleas'd am I, am I, Well pleas'd am I to be..... that one.....

cres. *p* *cres.* *ff* *rit.* *ff* *rit.* *ff* *rit.*

THE TONART.

ALTON. L. M.

R. ROBERTS.

Maestoso.

1. Wor-thy the Lamb of boundless sway— In earth and heav'n the Lord of all! Let all the powers of earth o - bey, And low be - fore his foot - stool fall.

2. High - er—still higher swell the strain, Cre - a - tion's voice the note pro-long! Je - sus, the Lamb, shall ev - er reign :—Let hal - le - lu - jahs crown the song.

GERA. L. M.

J. P. MORGAN.

f Allegro.

1. Give to the Lord, ye sons of fame, Give to the Lord re-nown and power; Ascribe due hon-ors to his name, And his e - ter - nal might a - dore.

2. The Lord proclaims his power aloud, O'er all the o - cean and the land; His voice divides the wa - tery cloud, And lightnings blaze at his command.

3. The Lord sits Sovereign on the flood; The Thunderer reigns forev - er King; But makes his church his blest a - bode, Where we his aw - ful glo - ries sing.

ALICANT. L. M.

J. H. TENNEY.

1. Praise ye the Lord, let praise employ, In his own courts your songs of joy, The spacious firmament a-round, Shall echo back the joy-ful sound.

2. Recount his works in strains divine, His wondrous works how bright they shine; Praise him for all his mighty deeds, Whose greatness all your praise exceeds.

3. Awake the trumpet's lofty sound, To spread your sacred pleasure round; Awake each voice and strike each string, And to the solemn organ sing.

*Moderato.***BRODY. L. M.**

Dr. A. B. EVERETT.

1. How sweet the hour of closing day, When all is peaceful and serene, And when the sun, with cloudless ray Sheds mellow lustre o'er the scene!

2. Such is the Christian's parting hour; So peacefully he sinks to rest; When faith, endued from heaven with power, Sustains and cheers his languid breast.

*Allegro.***MORNING. L. M.**

1. New every morning is the love Our waking and up-rising prove; Thro' sleep and darkness safely brought, Restored to life, and power and thought.

2. New mercies, each returning day, Hover around us while we pray; New perils past, new sins forgiven, New thoughts of God, new hopes of heaven.

ELM PARK. L. M.

E. ROBERTS.

115

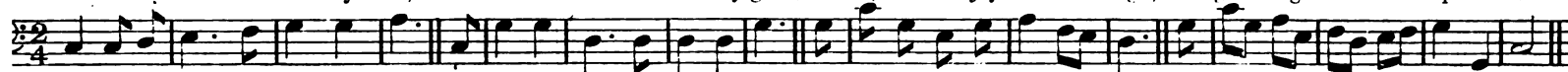
With Energy.



1. Stand up, my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of end - less joy, Where Je - sus, thy great Captain's gone.
2. Hell and thy sin re - sist thy course; But hell and sin are vanquished foes; Thy Saviour nailed them to the cross, And sung the tri - umph when he rose.



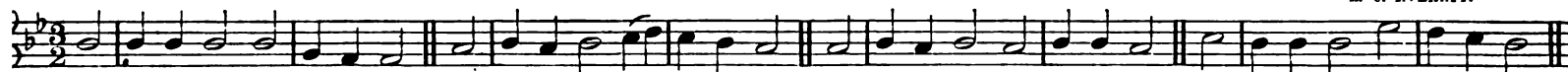
3. Then let my soul march bold - ly on,—Press forward to the heavenly gate; There peace and joy e - ter - nal reign, And glittering robes for conquerors wait.



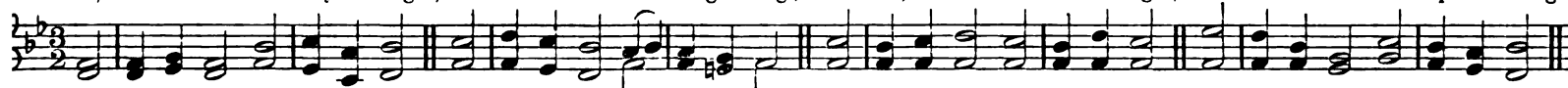
Moderato.

FARMER. L. M.

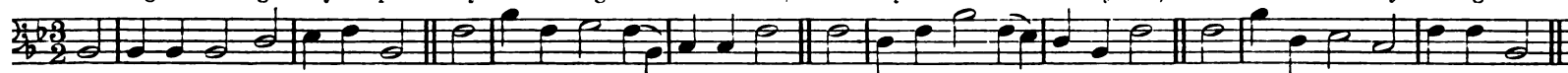
L. C. EVERITT.



1. Lo, God is here! let us a - dore, And humbly bow be - fore his face; Let all with-in us feel his power, Let all with-in us seek his grace.
2. Lo, God is here! Him day and night, U - nit - ed choirs of an - gels sing; To Him, enthroned a - bove all height, Heaven's host their noblest praises bring.



3. Be - ing of be - ings! may our praise Thy courts with grateful incense fill; Still may we stand be - fore thy face, Still hear and do thy sovereign will.



LÆTITIA. L. M.

C. L. H.



1. Come, O my soul, in sa - cred lays, Attempt thy great Cre - a - tor's praise; But oh, what tongues can speak his fame! What mortal verse can reach the theme.



2. Enthroned a - mid the radiant spheres, He glo - ry like a garment wears; To form a robe of light di - vine, Ten thousand suns a - round him shine.



116

Maestoso.

ERLIN. L. M.

J. P. MORGAN.

1. Around the Saviour's lof-ty throne, Ten thousand times ten thousand sing; They worship him as God a-lone, And crown him—ev-er - last-ing King.

2. Approach, ye saints! this God is yours; 'Tis Je-sus fills the throne a-bove; Ye cannot want while God endures; Ye can-not fail while God is love.

Allegro con Spirito.

LOZON. A. M.

J. H. T.

1. Je-sus, thou ev-er - last-ing King! To thee the praise of heaven belongs; Yet smile on us, who fain would bring The trib-ute of our hum-ble songs.

2. Tho' sin de-file our wor-ship here, We hope ere long thy face to view; And when our souls in heaven ap-pear, We'll praise thy name as an-gels do.

Legato.

DAYSPRING. L. M.

E. ROBERTS.

1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night.

2. Sweet is the day of sa-cred rest; No mor-tal care shall fill my breast; O may my heart in tune be found, Like David's harp, of solemn sound.

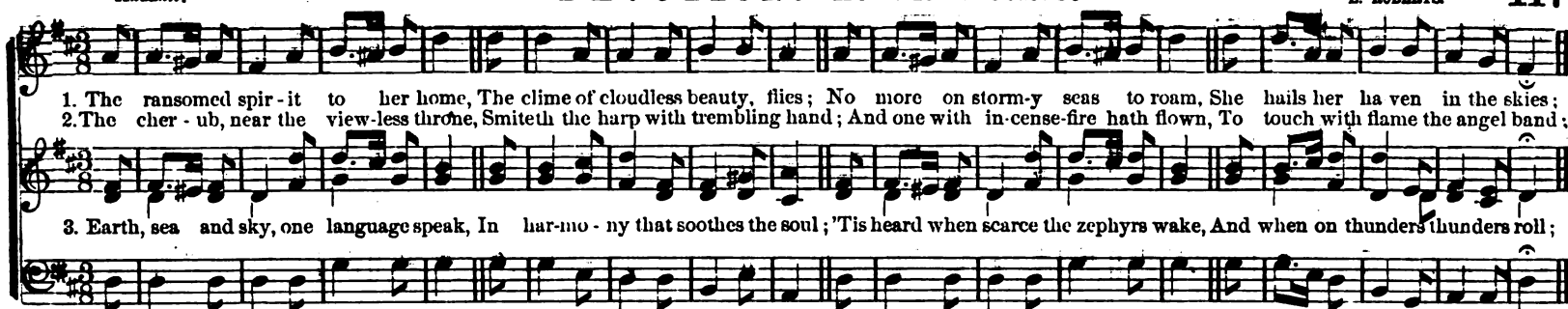
3. My heart shall tri-umph in the Lord, And bless his works, and bless his word: His works of grace, how bright they shine, How deep his counsels, how divine!

Andante.

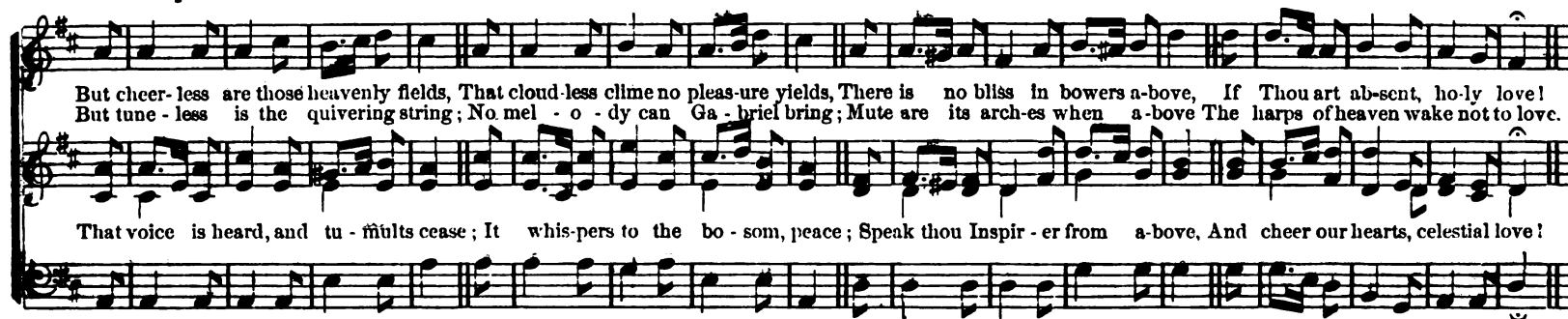
DEVOTION. L. M. Double.

E. ROBERTS.

117



1. The ransomed spir - it to her home, The clime of cloudless beauty, flies; No more on storm-y seas to roam, She hails her ha ven in the skies;
2. The cher - ub, near the view-less throne, Smiteth the harp with trembling hand; And one with in-cense-fire hath flown, To touch with flame the angel band;
3. Earth, sea and sky, one language speak, In har-mo - ny that soothes the soul; 'Tis heard when scarce the zephyrs wake, And when on thunders thunders roll;



But cheer-less are those heavenly fields, That cloud-less clime no pleas-ure yields, There is no bliss in bowers a-bove, If Thou art ab-sent, ho-ly love!
But tune-less is the quivering string; No mel - o - dy can Ga - briel bring; Mute are its arch-es when a-bove The harps of heaven wake not to love.
That voice is heard, and tu - mults cease; It whis-pers to the bo - som, peace; Speak thou Inspir - er from a-bove, And cheer our hearts, celestial love!

VOSS. L. M.

Dr. A. B. E.



1. Lord! may Thy truth, upon the heart, Now fall, and dwell as heavenly dew, And flowers of grace in freshness start Where once the weeds of er - ror grew.
2. May prayer now lift her sa - cred wings, Con-tent-ed with that aim a - lone Which bears her to the King of kings, And rests her at his sheltering throne.

118 *Allegretto.*

PERSIA. L. M.

Arranged by \sharp .

1. My open-ing eyes with rap-ture see The dawn of thy re- turning day; My thoughts, O God, as- cend to thee, While thus my car-ly vows I pay.
 2. Oh, bid this tri- fling world re- tire, And drive each car- nal thought away; Nor let me feel one vain de- sire,—One sinful thought through all the day.
 3. Then to thy courts when I re- pair, My soul shall rise on joy-ful wing, The won- ders of thy love de- clare, And join the strains which angel sing.

AMBER. L. M.

 \sharp .

1. God of my life, to thee be- long, The grateful heart, the joy- ful song; Touched by thy love, each tuneful chord Resounds the goodness of the Lord.
 2. Yet why, dear Lord, this tender care? Why does thy hand so kind- ly rear A use- less cum- berer of the ground, On which so lit- tle fruit is found.

Allegro.

BORNON. L. M.

1. Forth in thy name, O Lord, I go, My dai- ly la- bor to pur- sue; Thee, on- ly thee, re- solved to know In all I think, or speak, or do.
 2. The task thy wis- dom hath as- signed, O let me cheer- ful- ly ful- fil; In all my works thy pres- ence find, And prove thy good and per- fect will.
 3. Give me to bear thy ea- sy yoke, And eve- ry moment watch and pray; And still to things e- ter- nal look, And hast- en to thy glo- rious day.

Dolce.

KING STREET. L. M.

R. A. BROOKS.

119

1. Lord, 'tis a pleas - ant thing to stand In gardens plant - ed by thy hand; Let me with - in thy courts be seen, Like a young ce - dar, fresh and green.
2. There grow thy saints in faith and love, Blest with thine influence from above; Not Leb - a - non, with all its trees, Yields such a come - ly sight as these.
3. Laden with fruits of age, they show, The Lord is ho - ly, just, and true: None who at - tend his gates shall find A God un - faith - ful, or un-kind.

Maestoso.

BABYLON. L. M. 6 lines.

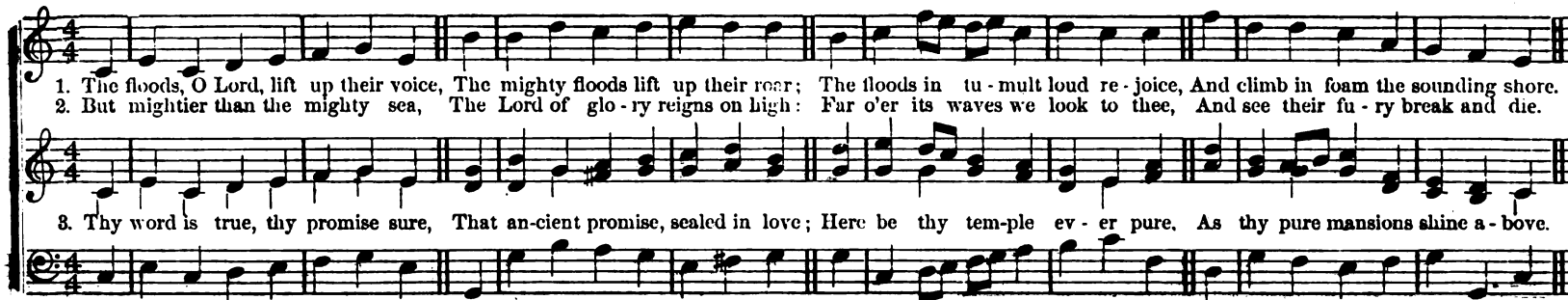
H. J. HUGHES.

1. Where Bab - y - lon's broad riv - ers roll, In ex - ile we sat down to weep; For thoughts of Zi - on o'er our soul
2. Our harps up - on the wil - lows hung, Where, worn with toil, our limbs re - clined; The chords un - tuned and trem - bling, rung,
3. How can we sing the songs we love, Far from our own de - light - ful land?— If I pre - fer thee not, a - bove
Came, like de - part - ed joys, in sleep, Whose forms to sad re - membrance rise, Though fled for - ev - er from our eyes.
With mourn - ful mu - sic, on the wind, While foes, in - sult - ing o'er our wrongs, Cried,—"Sing us one of Zi - on's songs."
My chief - est joy, may this right hand, Je - ru - sa - lem!—for - get its skill, My tongue be dumb, my pulse be still.

120 *With Spirit.*

GOTTLAND. L. M.

J. P. MORGAN.

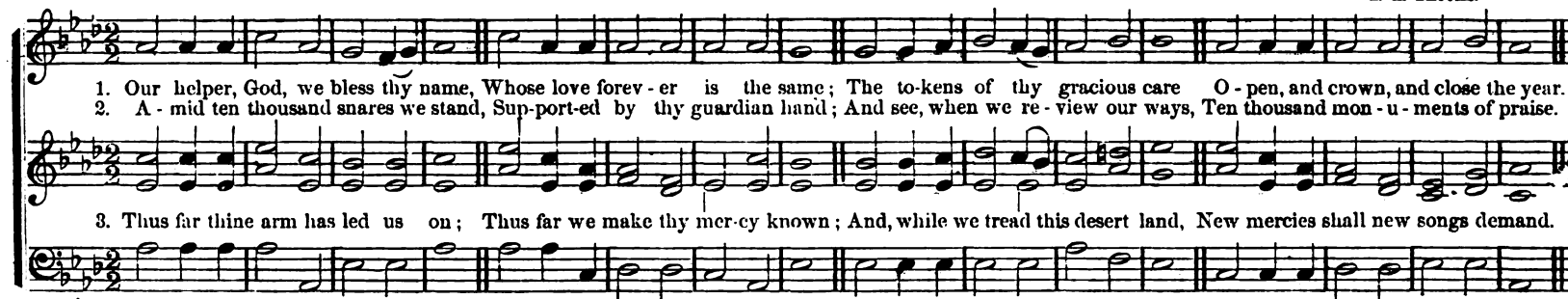


1. The floods, O Lord, lift up their voice, The mighty floods lift up their roar; The floods in tu - mult loud re - joice, And climb in foam the sounding shore.
 2. But mightier than the mighty sea, The Lord of glo - ry reigns on high: Far o'er its waves we look to thee, And see their fu - ry break and die.

3. Thy word is true, thy promise sure, That an - cient promise, sealed in love; Here be thy tem - ple ev - er pure, As thy pure mansions shine a - bove.

STILES. L. M.

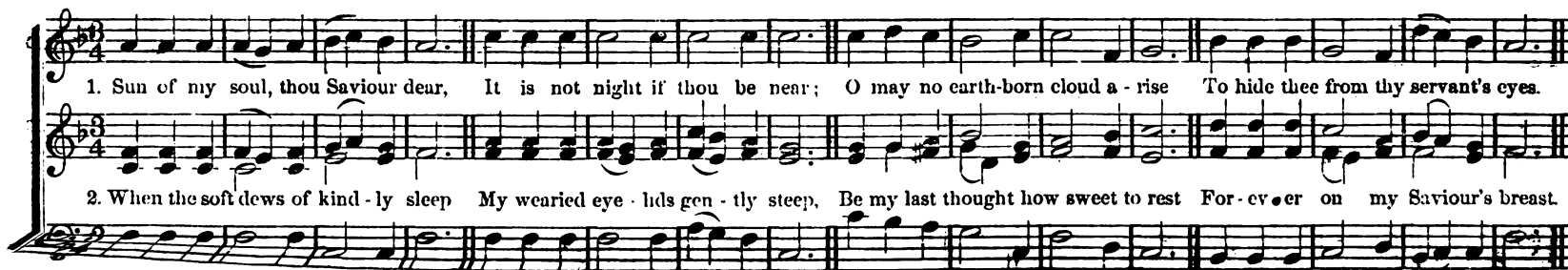
E. A. BROOKS.



1. Our helper, God, we bless thy name, Whose love fore - ver is the same; The to - kens of thy gracious care O - pen, and crown, and close the year.
 2. A - mid ten thousand snares we stand, Sup - port - ed by thy guardian hand; And see, when we re - view our ways, Ten thousand mon - u - ments of praise.

3. Thus far thine arm has led us on; Thus far we make thy mer - cy known; And, while we tread this desert land, New mercies shall new songs demand.

JEPHTHAH. L. M.



1. Sun of my soul, thou Saviour dear, It is not night if thou be near; O may no earth-born cloud a - rise To hide thee from thy servant's eyes.

2. When the soft dews of kind - ly sleep My wearied eye - lids gen - tly steep, Be my last thought how sweet to rest For - ev - er on my Saviour's breast.

DAYBREAK. L. M.

JOHN ZUNDEL. By permission. 121

1. O God, thou art my God a-lone; Ear-ly to thee my soul shall cry, A pil-grim in a land unknown, A thirs-ty land where springs are dry.
2. Yet through this rough and thorny maze, I fol-low hard on thee, my God; Thy hand unseen up-holds my ways, I safe-ly tread where thou hast trod.
3. Thee, in the watches of the night, When I re-member on my bed, Thy presence makes the darkness light; Thy guardian wings are round my head.

ORION. L. M.

♯

1. Light of the soul! O Saviour blest! Soon as thy presence fills the breast, Darkness and guilt are put to flight, And all is sweetness and de-light.
2. Son of the Father! Lord most high! How glad is he who feels thee nigh! Come in thy hid-den ma-jes-ty; Fill us with love, fill us with thee.
3. Je-sus is from the proud concealed, But ev-er-more to babes re-vealed, Through him unto the Fa-ther be Glo-ry and praise e-ter-nal-ly.

EMSLIE. L. M.

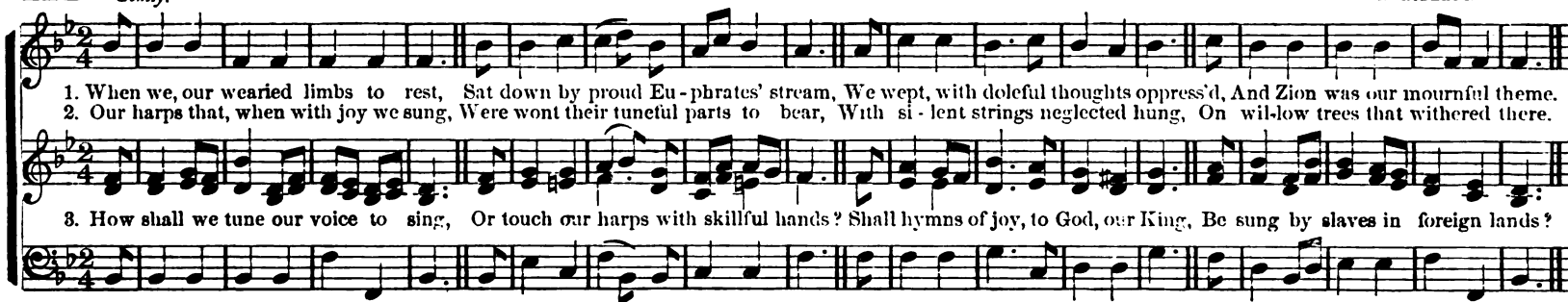
Dr. A. B. EVERETT.

Andante.
1. How sweet-ly flowed the gospel sound From lips of gentle-ness and grace, When listening thousands gathered round, And joy and gladness filled the place!
2. From heaven he came, of heaven he spoke, To heaven he led his followers' way; Dark clouds of gloomy night he broke, Un-veil-ing an im-mor-tal day.

122 *Gently.*

EUPHRATES. L. M.

F. ROBERTS.



1. When we, our wearied limbs to rest, Sat down by proud Eu-phrates' stream, We wept, with doleful thoughts oppress'd, And Zion was our mournful theme.

2. Our harps that, when with joy we sung, Were wont their tuneful parts to bear, With si-lent strings neglected hung, On wil-low trees that withered there.

3. How shall we tune our voice to sing, Or touch our harps with skillful hands? Shall hymns of joy, to God, our King, Be sung by slaves in foreign lands?

Andante.

FOSTER. L. M.

J. H. TENNEY.



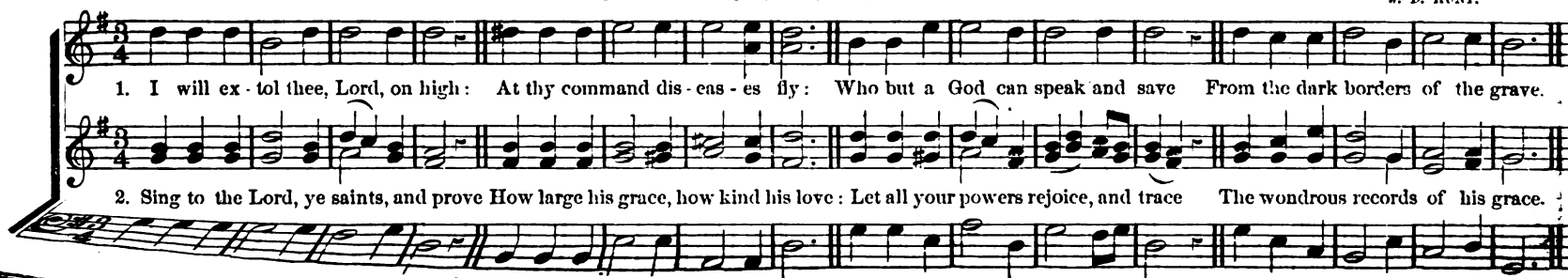
1. Lord, when my thoughts delighted rove, Amid the wonders of thy love, Sweet hope re-vives my droop-ing heart, And bids in-trud-ing fears de-part.

2. Re-pen-tant sorrow fills my heart, But mingling joy al-lays the smart; Oh, may my fu-ture life de-clare, The sor-row and the joy sin-cere.

3. Be all my heart and all my days, De-vot-ed to my Saviour's praise; And let my glad o-be-dience prove How much I owe, how much I love.

SPOTTSYLVANIA. L. M.

J. D. HUNT.



1. I will ex-tol thee, Lord, on high: At thy command dis-eas-es fly: Who but a God can speak and save From the dark borders of the grave.

2. Sing to the Lord, ye saints, and prove How large his grace, how kind his love: Let all your powers rejoice, and trace The wondrous records of his grace.

Andante.

DRACUT. L. M.

J. H. TENNEY.

123

1. Let me but hear my Saviour say, "Strength shall be equal to thy day;" Then I re-joice in deep dis-tress, Leaning on all-suf-fi-cient grace.

2. I can do all things—or can bear All suffering, if my Lord be there; Sweet pleas-ures min-gle with the pains, While he my sink-ing head sus-tains.

3. I glo-ry in in-firm-i-ty, That Christ's own power can rest on me; When I am weak, then am I strong; Grace is my shield, and Christ my song.

Allegretto.

HOLSTON. L. M.

H. TUCKER.

1. Hail! morning known among the blest—Morning of hope, and joy and love—Of heavenly peace and ho-ly rest, Pledge of the end-less rest a-bove.

2. Blest be the Fa-ther of our Lord, Who from the dead hath brought his Son, Hope to the lost was then re-stored, And ev-er-last-ing glo-ry won.

MALAN. L. M.

From "Bap. Chorals."
Subject from Dr. MALAN.

1. How sweet to leave the world a-while, And seek the presence of our Lord! Dear Saviour! on thy peo-ple smile, And come, ac-cord-ing to thy word.

2. From bu-sy scenes we now re-treat, That we may here converse with thee; Ah! Lord, behold us at thy feet;—Let this the "gate of heav-en be.

3. "Chief of ten thousand!" now appear, That we by faith may see thy face; Oh! speak, that we thy voice may hear, And let thy presence fill this place.

124 *Grazefully.*

MADRID. L. M.

APPOMER.

1. When Jordan hush'd his waters still, And silence slept on Zion's hill, When Bethlehem's shepherds, thro' the night, Watched o'er their flocks by starry light.

2. Hark! from the midnight hills around, A voice of more than mortal sound, In dis-tant hal-le-lu-jahs stole, Wild murmurings o'er the raptured soul.

3. On wheels of light, on wings of flame, The glorious hosts of Zi-on came; High heaven with songs of triumph rung, While thus they struck their harps and sung.

EDISTO. L. M.

RUSSELL.

1. The Lord! how wondrous are his ways! How firm his truth! how large his grace! He takes his mer-cy for his throne, And thence he makes his glories known.

2. Not half so high his power hath spread The star-ry heavens a bove our head, As his rich love exceeds our praise, Exceeds the highest hopes we raise.

3. Not half so far his na-ture placed The ris-ing morn-ing from the west, As his for-giv-ing grace removes The dai-ly guilt of those he loves.

With Spirit

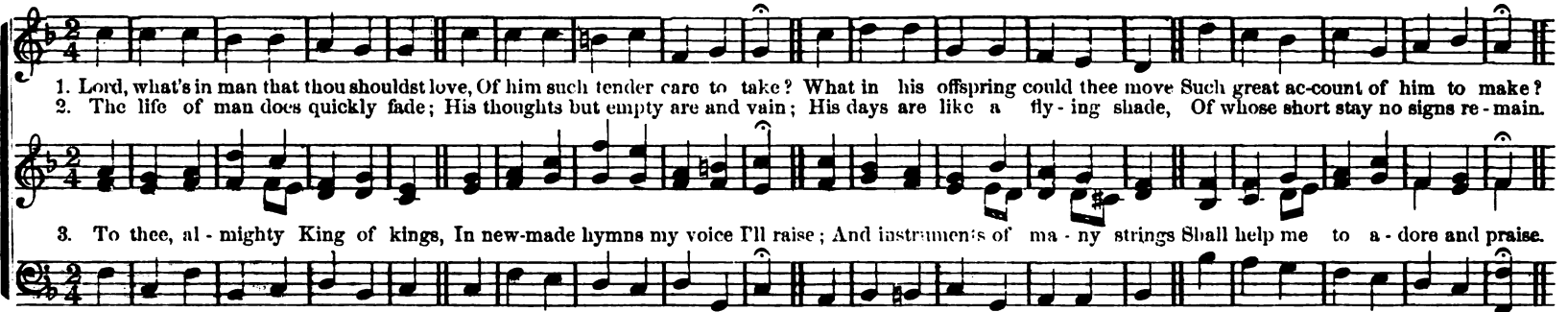
MAGDEBURG. L. M.

That man is blessed who stands in awe Of God, and loves his sa-cred law; His seed on earth shall be renowned, And with suc-cess-ive hon-ors crowned.

That man is blessed who stands in awe Of God, and loves his sa-cred law; His seed on earth shall be renowned, And with suc-cess-ive hon-ors crowned.

DEMUTH. L. M.

J. P. MORGAN. 125



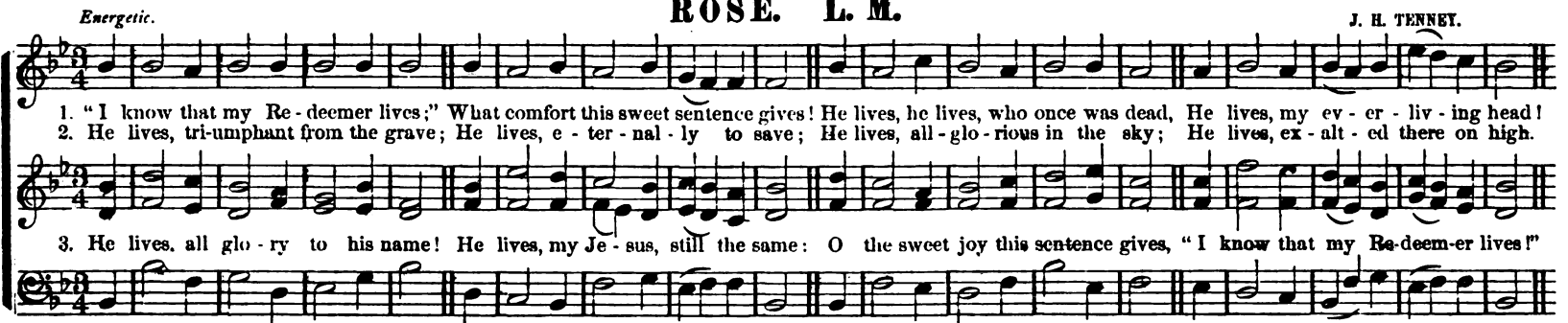
1. Lord, what's in man that thou shouldst love, Of him such tender care to take? What in his offspring could thee move Such great ac-count of him to make?
 2. The life of man does quickly fade; His thoughts but empty are and vain; His days are like a fly-ing shade, Of whose short stay no signs re-main.

3. To thee, al-mighty King of kings, In new-made hymns my voice I'll raise; And instru-ments of ma-nny strings Shall help me to a-dore and praise.

ROSE. L. M.

J. H. TENNEY.

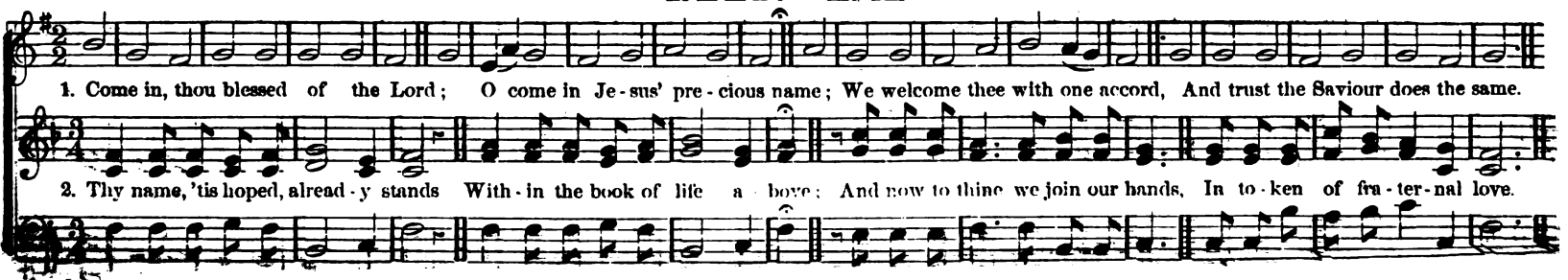
Energetic.



1. "I know that my Re-deemer lives;" What comfort this sweet sentence gives! He lives, he lives, who once was dead, He lives, my ev-er-liv-ing head!
 2. He lives, triumphant from the grave; He lives, e-ter-nal-ly to save; He lives, all-glo-rious in the sky; He lives, ex-alt-ed there on high.

3. He lives, all glo-ry to his name! He lives, my Je-sus, still the same: O the sweet joy this sentence gives, "I know that my Re-deem-er lives!"

REED. L. M.



1. Come in, thou blessed of the Lord; O come in Je-sus' pre-cious name; We welcome thee with one accord, And trust the Saviour does the same.

2. Thy name, 'tis hoped, ahead-y stands With-in the book of life a-bove; And now to thine we join our hands, In to-ken of fra-ter-nal love.

ATONEMENT. L. M. No. 1.

J. P. MORGAN.

1 'Tis mid-night—and on Ol-ive's brow, The star is dimm'd that lately shone; 'Tis midnight in the gar-den now, The suffering Saviour prays a-lone.
 2 'Tis mid-night—and, from all removed, Immanuel wrestles lone, with fears; E'en the dis-ci-ple that he loved Heeds not his Master's grief and tears.

3. 'Tis mid-night—and, for others' guilt, The Man of sorrows weeps in blood; Yet He, who hath in an-guish knelt, Is not for-sak-en by his God.

MAJOR.

ATONEMENT. L. M. No. 2.

4. 'Tis mid-night—and from ether plains, Is borne the song that angels know; Unheard by mor-tals are the strains That sweetly soothe the Sav-iour's woe.

4. 'Tis mid-night—and from ether plains, Is borne the song that angels know; Unheard by mor-tals are the strains That sweetly soothe the Saviour's woe.

FOUNTAIN. L. M.

F. ROBERTS.

1. Fountain of grace, rich, full and free, What need I that is not in Thee, Full par-don, strength, to meet the day, And peace which none can take away
 2. Doth sickness fill the heart with fear? 'Tis sweet to know that thou art near; Am I with dread of jus-tice tried? 'Tis sweet to feel that Christ hath died.

3. In life, thy prom-is-es of aid For-bid my heart to be a-fraid; In death, peace gently veils the eyes; Christ rose and I shall sure-ly rise.

Allegretto.

SHEPHERD. L. M. 6 lines.

E. P. AMBROSE. 127

1. } The Lord my pas-ture shall prepare, And feed me with a shepherd's care; }
 { His presence shall my wants sup-ply, And guard me with a watch-ful eye: } My noonday walks he shall at-tend, And all my midnight hours de-fend.
2. } When in the sul-try glebe I faint, Or on the thirst-y mountains pant, }
 { To fer-tile vales and dew-y meads My wea-ry, wandering steps he leads, } Where peaceful rivers, soft and slow, A-mid the ver-dant landscape flow.

ST. PETERSBURGH. L. M. 6 lines.

BORTNIANSKY.

1. } When gathering clouds around I view, And days are dark, and friends are few; }
 { On him I lean, who not in vain, Ex-perienced ev-ery hu-man pain; } He sees my wants, al-lays my fears, And coun-ts and treas-ures up my tears.
2. } If aught should tempt my soul to stray From heavenly wisdom's narrow way, }
 { To fly the good I would pur-sue, Or do the ill I would not do; } Still, He who felt temptation's power, Will guard me in that dangerous hour.

ARNHEIM. L. M.

S. HOLYOKE.

1. Our Lord is ris-en from the dead, Our Je-sus is gone up on high; The pow'rs of hell are cap-tive led, Dragged to the por-tals of the sky.
2. Here his tri-umphal chariot waits, And an-gels chant the sol-emn lay: "Lift up your heads, ye heavenly gates! Ye ev-er-last-ing doors, give way!"
3. Loose all your bars of mass-y light, And wide un-fold th'e-the-real scene; He claims these mansions as his right; Receive the King of glo-ry in.

128 *Legato.*

ST. CHARLES. L. M.

ASA BETTEVER.

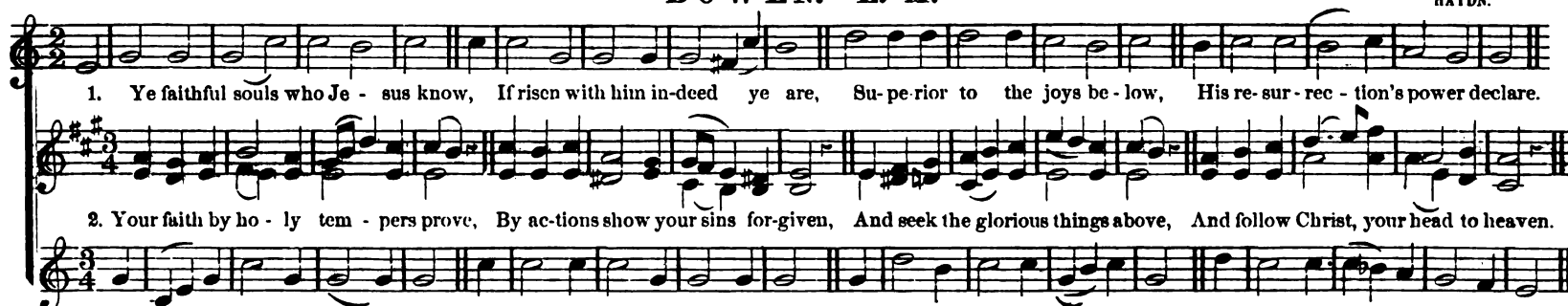


I asked the Lord, that I might grow In faith, and love and eve-ry grace; Might more of his sal - va - tion know, And seek more ear-nest-ly his face.

I asked the Lord, that I might grow In faith, and love and eve-ry grace; Might more of his sal - va - tion know, And seek more ear-nest-ly his face.

BOWEN. L. M.

HAYDN.

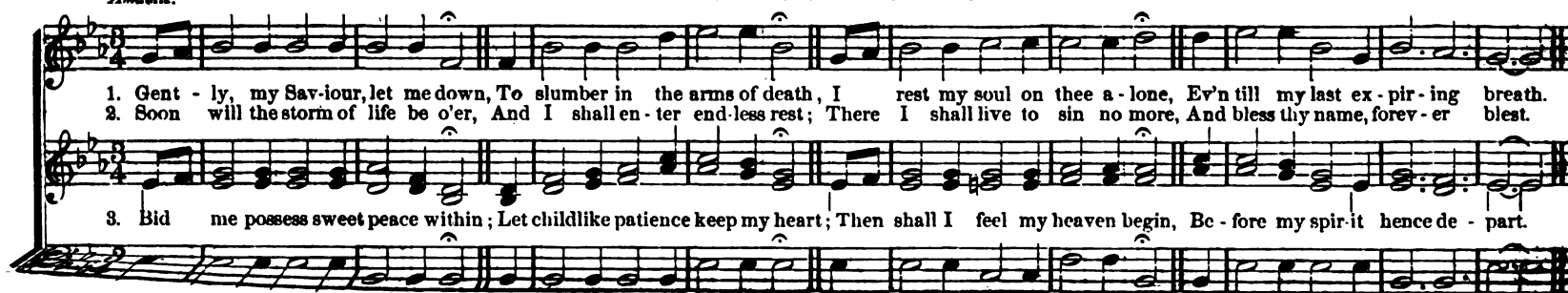


1. Ye faithful souls who Je - sus know, If risen with him in-deed ye are, Su-pe-rior to the joys be-low, His re-sur-rec - tion's power declare.

2. Your faith by ho - ly tem - pers prove, By ac-tions show your sins for-given, And seek the glorious things above, And follow Christ, your head to heaven.

Amabile.

BEVERLY. L. M.



1. Gent - ly, my Sav-iour, let me down, To slumber in the arms of death, I rest my soul on thee a-lone, Ev'n till my last ex-pir-ing breath.

2. Soon will the storm of life be o'er, And I shall en-ter end-less rest; There I shall live to sin no more, And bless thy name, forev-er blest.

3. Bid me possess sweet peace within; Let childlike patience keep my heart; Then shall I feel my heaven begin, Be-fore my spir-it hence de-part.

PEMBROOKE. L. M.

E. ROBERTS.

129

1. An-oth-er six days' work is done; An-oth-er Sabbath is be-gun: Return, my soul, en-joy thy rest; Improve the day thy God hath blessed.

2. Come, bless the Lord, whose love assigns So sweet a rest to wearied minds; Provides an an-te-past of heaven, And gives this day the food of seven.

3. O that our thoughts and thanks may rise As grateful incense to the skies; And draw from heav'n that sweet repose Which none but he that feels it knows.

Allegretto.

PADOVA. L. M.

J. H. TENNEY.

1. Lo, God is here! let us a-dore, And own how dreadful is this place; Let all with-in us feel his power, And si-lent bow be-fore his face.

2. Lo, God is here! him day and night, U-nit-ed choirs of an-gels sing; To him, enthroned a-bove all height, Let saints their humble prais-es bring.

3. Lo, God is here! Oh, may our praise Thy courts with grateful incense fill! Still may we stand be-fore thy face, Still hear and do thy sovereign will.

ELM. L. M.

Dr. A. B. EVERETT. From "Bap. Choral."

1. Thus far the Lord has led me on; Thus far his power prolongs my days; And every evening shall make known Some fresh memorial of his grace.

2. Much of my time has run to waste, And I, perhaps, am near my home; But he forgives my fol-lies past; He gives me strength for days to come.

130

*With vigor.***TRUST. L. M.**

J. P. MORGAN.

1. Through every age, e - ter - nal God ! Thou art our rest, our safe a - bode ; High was thy throne, e're heaven was made, Or earth thy humble footstool laid.

2. Long hadst thou reigned, ere time began, Or dust was fashioned to a man ; And long thy king - dom shall en - dure, When earth and time shall be no more.

*Flowingly.***WOLCOTT. L. M.**

E. ROBERTS.

1. The God of love will sure in - du - ge The flow - ing tear, the heav - ing sigh, When right - eous persons fall around, — When tender friends and kindred die.

2. Yet not one anxious, murm'ring tho't Should with our mourning passions blend ; Nor would our bleeding hearts forget Th' al - mighty, ever - liv - ing Friend.

8. Be - neath a numerous train of ills, Our fee - ble flesh and heart may fail ; Yet shall our hope in thee, our God, O'er eve ry gloom - y fear pre - vail.

HERMANN. L. M.

From "Bap. Chorals."

1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing ; To show thy love by morning light, And talk of all thy truth at night.

2. Sweet is the day of sa - cred rest ; No mortal care shall fill my breast ; O may my heart in tune be found, Like Da - vid's harp of sol - emn sound.

3. My heart shall triumph in the Lord, And bless his works, and bless his word ; His works of grace, how bright they shine ! How deep his counsels, how divine.

Moderato.

WARREN. L. M.

E. ROBERTS.

131

1. There is a God!—all nature speaks, Thro' earth, and air, and seas, and skies; See, from the clouds his glory breaks, When the first beams of morning rise.

2. The ris-ing sun, se-re-ne-ly bright, O'er the wide world's extended frame, Inscribes, in char-ac-ters of light, His migh-ty Maker's glorious name.

3. Ye curious minds, who roam abroad, And trace cre-a-tion's wonders o'er, Confess the footsteps of your God,—And bow be-fore him—and a-dore.

Legato.

EASTON. L. M.

MOZART.

1. O deem not they are blest a-lone Whose lives a peaceful ten-or keep; For God, who pit-ies man, has shown A bless-ing for the eyes that weep.

2. The light of smiles shall fill a-gain The lids that o-ver-flow with tears; And weary hours of woe and pain Are prom-is-es of hap-pier years.

3. There is a day of sun-n-y rest For eve-ry dark and troubled night; And grief may bide an evening guest, But joy shall come with ear-ly light.

HOMANS. L. M.

1. Save me, O God, from waves that roll, And press to o-verwhelm my soul: With painful steps in mire I tread, And del-u-ges o'er-flow my head.

2. O Lord, to thee I will re-pair For help, with humble, time-ly prayer; Relieve me from thy mer-cy's store, Display thy truth's preserv-ing power.

TROWBRIDGE. L. M.

J. H. TENNEY.

1. Sing, for the blest Re-deemer reigns, Thro' dis-tant lands his triumph spreads; And sinner freed from endless pains, Own him their Saviour and their Head.

2. Oh, may his conquests still in-crease, And eve-ry foe his armsub-due; While angels cel-e-brate his praise, And saints his glowing glo-ries show.

3. Loud halle-lu-jah's to the Lamb, From all be-low and all a-bove; In loft-y songsex-alt his name, In songs as last-ing as his love.

GALILEE. L. M.

E. ROBERTS.

1. O'er the dark wave of Gal-i-lee, The gloom of twilight gathered fast; And on the wa-ters drear-i-ly, De-scends the fit-ful eve-ning blast.

2. The wea-ry bird hath left the air, And sunk in-to his sheltered nest; The wandering beast has sought his lair, And laid him down to wel-come rest.

3. Still near the lake, with weary tread, Lin-gers a form of hu-man kind; And on his lone, un-shel-tered head, Flows the chill night-damp of the wind.

BOLTON. L. M.

Dr. A. B. EVERETT.

1. Come gracious Spirit, heavenly dove, With light and comfort from a-bove: Be thou our guardian, thou our guide; O'er every thought and step pre side.

2. The light of truth to us dis-play, And make us know and choose thy way; Plant holy fear in eve-ry heart, That we from God may not de-part.

FRANKFORD. L. M.

E. ROBERTS. 133

1. What shall the dy-ing sin - ner do, That seeks relief for all his woe? Where shall the guilty conscience find Ease for the tor-ment of the mind?
 2. In vain we search, in vain we try, Till Je-sus brings his gos-pel nigh! 'Tis there the power and glo-ry dwell, That save re-bellious souls from hell.
 3. This is the pil - lar of our hope, That bears our fainting spirits up; We read the grace, we trust the word, And find salva - tion in the Lord.

SAMSON. L. M.

HANDEL

1. The servants of Je - hovah's will His fa - vor's gen - tle beams en - joy; Their upright hearts let glad - ness fill, And cheerful songs their tongues employ.
 2. To him your voice in anthems raise, Je - ho-vah's aw - ful name he bears; In him re - jice, ex - tol his praise, Who rides up - on high - rolling spheres.

PARK STREET. L. M.

VENUA.

1. O God, my heart is fixed, 'tis bent, Its thankful trib - ute to pre - sent; And, with my heart, my voice I'll raise To thee, my God, in songs of praise, To thee, my God, in songs of praise.
 2. Awake, my glo - ry, harp and lute, No longer . let your strings be mute: And I, my tune-ful part to take, Will with the ear - ly dawn a - wake, Will with the early dawn a - wake.

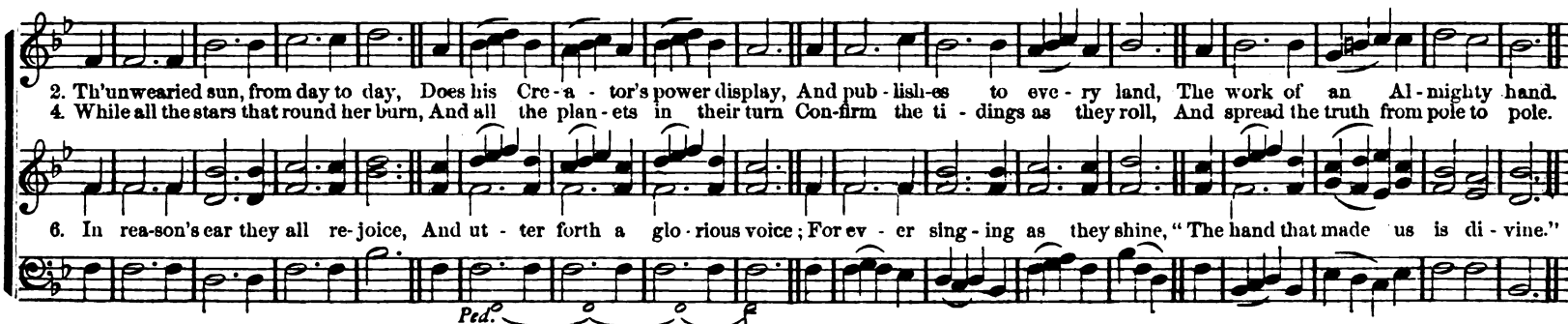
CREATION. L. M. Double.

HAYDN.



1. The spacious fir - ma - ment on high, With all the blue e - the - real sky, And spangled heav'n's a shining frame, Their great O - ri - gi - nal pro - claim.
3. Soon as the eve - ning shades prevail, The moon takes up the wondrous tale; And, nightly, to the list' - ning earth, Re - peats the sto - ry of her birth.

5. What though in solemn si - lence all Move round this dark ter - res - trial ball; What though no re - al voice nor sound, A - midst their ra - diant orbs be found.



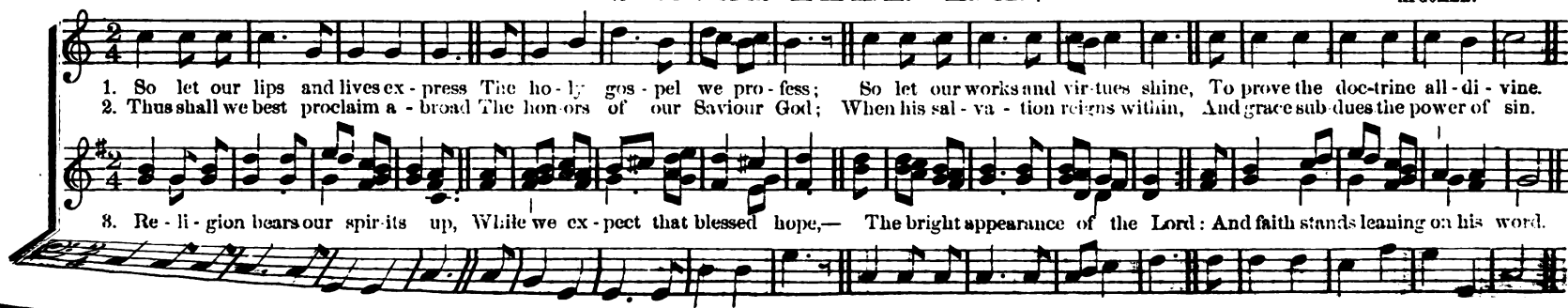
2. Th' unweary'd sun, from day to day, Does his Cre - a - tor's power display, And pub - lish - es to eve - ry land, The work of an Al - mighty hand.
4. While all the stars that round her burn, And all the plan - ets in their turn Con - firm the ti - dings as they roll, And spread the truth from pole to pole.

6. In rea - son's ear they all re - joice, And ut - ter forth a glo - rious voice; For ev - er sing - ing as they shine, "The hand that made us is di - vine."

Ped.

SILVER LAKE. L. M.

APGOMEE.



1. So let our lips and lives ex - press The ho - ly gos - pel we pro - fess; So let our works and vir - tues shine, To prove the doc - trine all - di - vine.
2. Thus shall we best proclaim a - broad The hon - ors of our Saviour God; When his sal - va - tion reigns within, And grace sub - duces the power of sin.

8. Re - li - gion bears our spir - its up, While we ex - pect that blessed hope, — The bright appearance of the Lord: And faith stands leaning on his word.

Vigorous.

WORK. L. M.

E. ROBERTS. 135

1. Go, la-bor on, while it is day; The world's dark night is hastening on: Speed, speed thy work, cast sloth away! It is not thus that souls are won.

2. Men die in dark-ness at your side, With-out a hope to cheer the tomb: Take up the torch, and wave it wide—The torch that lights time's thickest gloom.

3. Toil on,—faint not; keep watch, and pray! Be wise the err-ing soul to win; Go forth in - to the world's highway; Compel the wanderer to come in.

LEONE. L. M.*

ASA BETTEVER.

1. Loud hal-le-lu-jahs to the Lord, From distant worlds where creatures dwell; Let heaven begin the solemn word, And sound it dreadful down to hell.

2. Wide as his vast do-minion lies, Make the Creator's name be known; Loud as his thun-der shout his praise, And sound it lof-ty as his throne.

* When the fourth word of the third line has two syllables sing the small note in the fifth measure, and use the slur in the sixth measure.

HILLIARD. L. M.

J. H. TENNEY.

1. Thou whom my soul admires a - bove All earthly joy and earthly love, Tell me, dear Shepherd, let me know, Where do thy sweetest pastures grow?

2. Where is the shadow of that rock, That from the sun de-fends thy flock? Fain would I feed a - mong thy sheep, Among them rest, among them sleep.

3. The footsteps of thy flock I see; Thy sweetest pastures here they be: A wondrous feast thy love prepares, Bought with thy wounds, and groans, and tears.

CALVARY. L. M.

J. P. MORGAN.

1. From Cal - va - ry a cry was heard— A bit - ter and heart - rending cry : My Saviour ! every mournful word Bespeaks thy soul's deep ag - o - ny.

2. A hor - ror of great darkness fell On thee, thou spotless, ho - ly one ! And all the swarming hosts of hell Conspired to tempt God's only son.

3. The scourge, the thorns, the deep disgrace, These thou could'st bear, nor once repine ; But when Jehovah veiled his face, Un - ut - ter a - ble pangs were thine.

OTT. L. M.

Dr. A. B. EVERETT.

1. Why is my heart with grief oppress'd ? Can all the pains I feel or fear, Make thee, my soul for - get thy rest— For - get that God, thy God is near ?

2. Hast thou not oft - en call'd the Lord Thy re - fuge, thy al - mighty friend ? And canst thou fear to trust that word On which thy hopes of heaven depend ?

ORMUZ. L. M.

E. ROBERTS.

1. None loves me, Saviour, with thy love, None else can meet such needs as mine ; O, grant me, as thou shalt ap - prove, All that be - fits a child of thine.

2. Give me a faith shall never fail, One that shall al - ways work by love ; And then, what - ev - er foes as - sail, They shall but high - er cour - age move.

3. A heart that, when my days are glad, May never from thy way de - cline, A heart that loves to trust in thee, A pa - tient heart, cre - ate in me !

DORIA. L. M.

J. H. TENNEY.

137

1. Oh! that I could for-ev-er dwell, De-light-ed at the Saviour's feet, Be-hold the form I love so well, And all his ten-der words re-peat.

2. The world shut out from all my soul, And heaven brought in with all its bliss; Oh! is there aught from pole to pole, One mo-ment to com-pare with this.

3. This is the hid-den life I prize,— A life of pen-i-ten-tial love; When most my follies I des-pise, And raise my high-est tho'ts a-bove.

CALMET. L. M.

E. P. AMBROSE.

1. "We've no a-bid-ing cit-y here," This may distress the world-ly mind; But should not cost the saint a tear, Who hopes a bet-ter rest to find.

2. "We've no a-bid-ing cit-y here," Sad truth, were this to be my home; But let this tho't our spir-its cheer, "We seek a cit-y yet to come."

OSSOVA. L. M.

APGOMER.

1. Deep in our heart let us re-cord The deeper sorrows of our Lord; Be-hold the ris-ing billows roll, To o-verwhelm his ho-ly soul!

2. Yet, gra-cious God, thy power and love Have made the curse a bless-ing prove; Those dreadful suff-rings of thy Son At-oned for crimes which we had done.

3. Oh, for his sake our guilt for-give, And let the mourning sin-ner live! The Lord will hear us in his name, Nor shall his hope be turned to shame.

LAMBERT. L. M.

E. ROBERTS.

1. Thou God of hope, to thee we bow! Thou art our re- fuge in dis- tress; The hus- band of the wi- dow thou, The fa- ther of the fa- ther less.
 2. The poor are thy pe- cu- liar care, To them thy prom- is- es are sure; Thy gifts the poor in spir- it share; Oh, may we al- ways thus be poor

3. May we thy law of love ful- fill, To bear each oth- er's bur- dens here, En- dure and do thy righteous will, And walk in all thy faith and fear.

CLARK. L. M.

E. A. BROOKS.

1. I hear a voice that comes from far, From Calva- ry it sounds a- broad; It soothes my soul, and calms my fear, It speaks of par- don bought with blood.
 2. And is it true that man- y fly The sound that bids my soul re- joice, And rather choose in sin to die, Than turn an ear to mer- cy's voice.

3. A - las for those!—the day is near When mercy will be heard no more; Then will they ask, in vain, to hear The voice they would not hear before.

BREMEN. L. M.

German Choral.

1. When I sur- vey the wondrous cross, On which the Prince of Glo- ry died, My rich- est gain I count but loss, And pour con- tempt on all my pride.

2. For- bid it, Lord, that I should boast, Save in the cross of Christ my God; All the vain things that charm me most, I sa- cri- fice them to thy blood.

SABBATH MORNING. L. M.

Dr. J. M. MUNGER. 139

1. Great Shepherd of thine Is - ra - el! Who didst between the cher- ubs dwell, And lead the tribes, thy chosen sheep, Safe through the desert and the deep.

2. Thy church is in the des - ert now; Shine from on high, and guide us through; Turn us to thee, thy love re - store; We shall be saved, and sigh no more.

3. Hast thou not planted, with thy hand, A love-ly vine in this our land? Did not thy power defend it round, And heavenly dew enrich the ground?

AGRAM. L. M.

J. H. TENNEY.

Andante.

1. Weary with sin, I lift mine eyes To him who toiled and died for me; My struggling spir-it longs to rise, And reign, my Saviour, one with thee.

2. For thee I count all things but loss; So let me gain the promised throne; For me, why didst thou bear thy cross, If not to make me share thy throne.

LELIA. L. M.

1. Oh, turn, great Ruler of the skies, Turn from my sin thy searching eyes; Nor let th'of-fence-es of my hand With-in thy book re-cord-ed stand.

2. Give me a will to thine sub-dued,—A conscience pure, a soul re-newed; Nor let me, wrapt in endless gloom, An out-cast from thy presence roam.

140 *Gusto.*

BERKLEY. L. M.

Arr. from HANDEL, by Dr. A. B. EVERETT.

1. A-wake, my soul, in joy-ful lays, And sing the great Redeemer's praise; He justly claims a song from me;—His loving-kindness—O how free! His

2. He saw me ru-ined by the fall, Yet loved me notwithstanding all; He saved me from my lost es-tate;—His loving-kindness—O how great! His

3. When trouble, like a gloomy cloud, Has gathered thick and thundered loud, He near my soul has al-ways stood;—His loving-kindness—O how good! His

WESTWOOD. L. M.

Melody by WESTWOOD.

loving-kindness—O how free! His lov-ing-kind-ness—O how free!
loving-kindness—O how great! His lov-ing-kind-ness—O how great!

loving-kindness—O how good! His lov-ing-kind-ness—O how good!

praise a-rise, Let the Re-deem-er's name be sung, Through ev-ery land, by ev-ery tongue, Through ev-ery land, by ev-ery tongue.
-tends thy word: Thy praise shall sound from shore to shore, Till suns shall rise and set no more, Till suns shall rise and set no more.

vine-ly sing; The great sal-va-tion loud pro-claim, And shout for joy the Saviour's name, And shout for joy the Saviour's name.

Legato.

PARGA. L. M.

F. ROBERTS.

141

1. How pleasant, how di-vine-ly fair, O Lord of hosts, thy dwellings are! With long de-sire my spir-it faints To meet th'assemblies of thy saints.
2. My flesh would rest in thine a-bode, My panting heart cries out for God; My God, my King, why should I be So far from all my joys and thee?
3. Blest are the saints who sit on high, A-round thy throne of ma-jes-ty; Thy brightest glo-ries shine a-bove, And all their work is praise and love.

FONTOY. L. M.

Subject from MEHUL.

1. My God, accept my early vows, Like morning incense in Thy house; And let my nightly worship rise, Sweet as the evening sacrifice, Sweet as the evening sacrifice.
2. Watch o'er my lips, and guard them, Lord, From ev'ry rash and heedless word; Nor let my feet incline to tread The guilty path where sinners lead, The guilty path, &c.

With animation.

DETROIT. L. M.

J. H. T.

1. O come, loud anthems let us sing, Loud thanks to our Al-migh-ty King; For we our voi-ces high should raise, When our salvation's rock we praise, When our sal-va-tion's rock we praise
2. In-to his pres-ence let us haste, To thank him for his fa-vors past; To him ad-dress in Joy-ful song, The praise which to his name be-long, The praise which to his name be-long.
3. O let us to his courts re-pair, And bow with ad-o-ra-tion there: Down on our knees, fer-vent-ly, all, Be-fore the Lord, our Mak-er fall, Be-fore the Lord, our Mak-er fall.

HEBRON. L. M.

Dr. L. MASON. By permission.

1. Come, gracious Spir-it, heavenly Dove! With light and com-fort from a - bove; Be thou our guardian, thou our guide, O'er eve-ry thought and step preside.

DUKE STREET. L. M.

HUTTON.

1. Now to the Lord a no - ble song! Awake my soul! a - wake, my tongue! Hosanna to th'e - ter - nal name! And all his bound - less love pro-claim.
2. See where it shines in Je - sus' face, The brightest im - age of his grace; God, in the per - son of his son, Has all his might - iest works outdone.

OLIVET. L. M.

I. B. WOODBURY.

He that hath made his refuge, God, Shall find a most se-cure a - bode; Shall walk all day beneath his shade, And there, at night, shall rest his head.

Spirited.

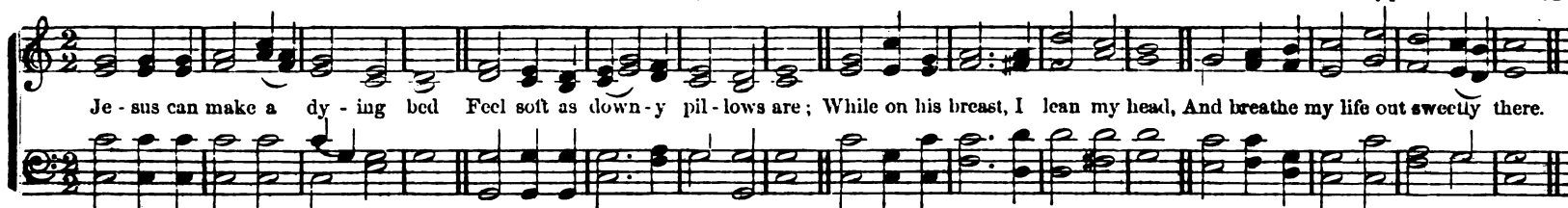
TRURO. L. M.

Dr. BURNEY.

Now to the Lord a no - ble song! A - wake, my soul! a - wake, my tongue! Hosan - na to th'e - ter - nal name, And all his boundless love pro-claim.

ZEPHYR. L. M.

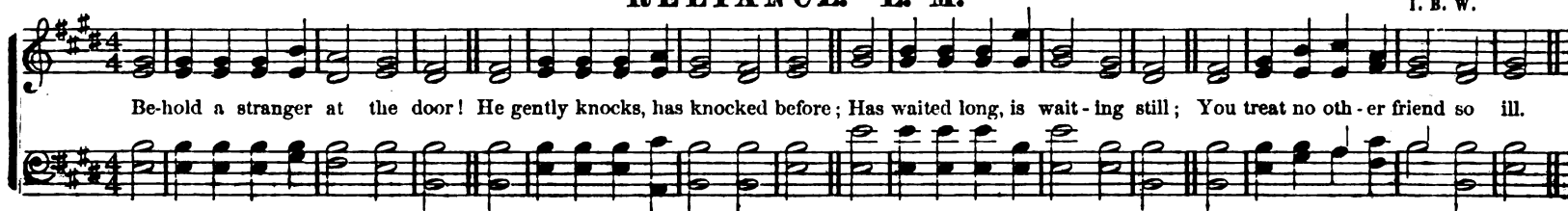
WM. B. BRADBURY. By permission. 143



Je - sus can make a dy - ing bed Feel soft as down-y pil-lows are; While on his breast, I lean my head, And breathe my life out sweetly there.

RELIANCE. L. M.

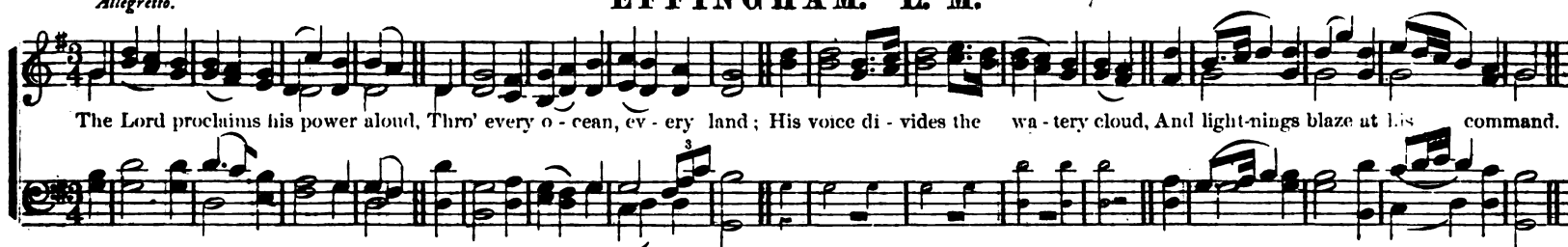
I. B. W.



Be-hold a stranger at the door! He gently knocks, has knocked before; Has waited long, is wait-ing still; You treat no oth-er friend so ill.

Allegretto.

EFFINGHAM. L. M.



The Lord proclaims his power aloud, Thro' every o - cean, ev - ery land; His voice di - vides the wa - tery cloud, And light-nings blaze at his command.

Legato e Piano.

WARD. L. M.

Arr. by Dr. L. MASON. By permission.



Come hither, all ye wea-ry souls! Ye heav-y - la - den sin - ners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

144

HAMBURG. L. M.

Arr. by L. MASON. By permission.

Ho! every one that thirsts! draw nigh; 'Tis God invites the fall-en race; Mer-cy and free sal - va - tion buy, Buy wine, and milk, and gospel grace.

MEROE. L. M.

WM. B. BRADBURY. By permission.

Je - sus, and shall it ev - er be, A mortal man ashamed of thee? Ashamed of thee, whom angels praise, Whose glories shine through endless day.

FEDERAL STREET. L. M.

H. K. OLIVER.

So fades the love-ly bloom-ing flower, Frail smiling sol - ace of an hour; So soon our transient com - forts fly, And pleasure on - ly blooms to die.

WINDHAM L. M.

READ.

Broad is the road that leads to death, And thousands walk to - gether there; But wisdom shows a nar-row path, With here and there a trav-el - er.

ALVAH. C. M.

J. H. TENNEY. 145



1. My times of sor-row and of joy, Great God, are in thy hand; My choic-est comforts come from thee, And go at thy com-mand.
2. If thou should'st take them all a-way, Yet would I not re-pine; Be-fore they were pos-sessed by me, They were en-tire-ly thine.

3. Nor would I drop a murmuring word, Tho' the whole world were gone, But seek en-dur-ing hap-pi-ness, In thee, and thee a-lone.

YORKVILLE. C. M.

F. ROBERTS.

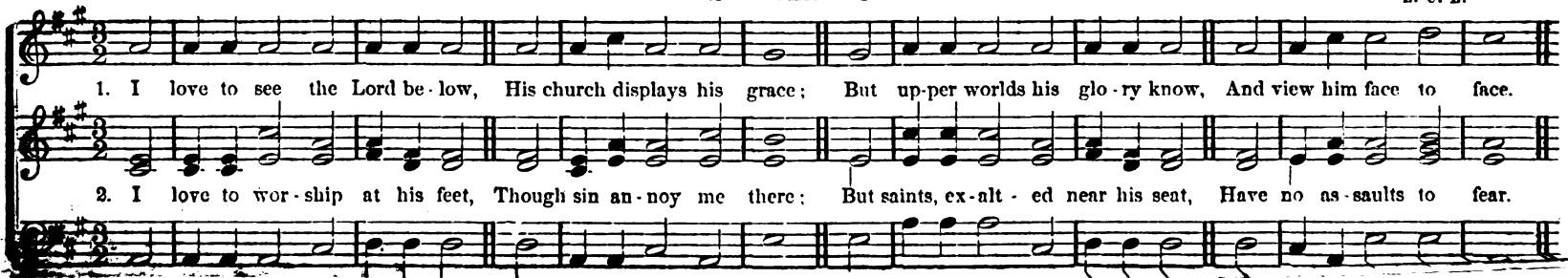


1. Come, ye that love the Saviour's name, And joy to make it known; The Sovereign of your hearts pro-claim, And bow be-fore his throne.
2. Be-hold your King, your Saviour, crowned With glories all di-vine; And tell the won-dering na-tions round, How bright those glories shine.

3. When in his earth-ly courts we view The beau-ties of our King, We long to love as an-gels do, And with their voice to sing.

HESTER. C. M.

L. C. E.



1. I love to see the Lord be-low, His church displays his grace; But up-per worlds his glo-ry know, And view him face to face.
2. I love to wor-ship at his feet, Though sin an-noy me there; But saints, ex-alt-ed near his seat, Have no as-saults to fear.

146 *With life.*

ALTONA. C. M.

J. P. MORGAN.

1. O God of hosts, the mighty Lord, How love-ly is the place; Where thou, enthroned in glo-ry, show'st, The brightness of thy face.

2. My long-ing soul faints with de-sire To view thy blest a-bode; My pant-ing heart and flesh cry out For thee, the liv-ing God.

ALUTA. C. M.

H. TUCKER.

1. To our Re-deemer's glo-rious name, A-wake the sa-cred song! O, may His love-im-mor-tal flame—Tune eve-ry heart and tongue.

2. His love what mor-tal thought can reach! What mor-tal tongue dis-play! In-a-gi-na-tion's ut-most stretch In won-der dies a-way.

Words by FANNY CROSBY.

SPENCER. C. M.

HUBERT P. MAIN. By permission.

1. We gath-er in thy tem-ple, Lord, On this thy ho-ly day, To learn our du-ty from thy word, To sing, and praise, and pray.

2. O, con-se-crate this sa-cred hour, And help us all to feel, A calm re-pose, a tran-quil peace, The world can ne'er re-veal.

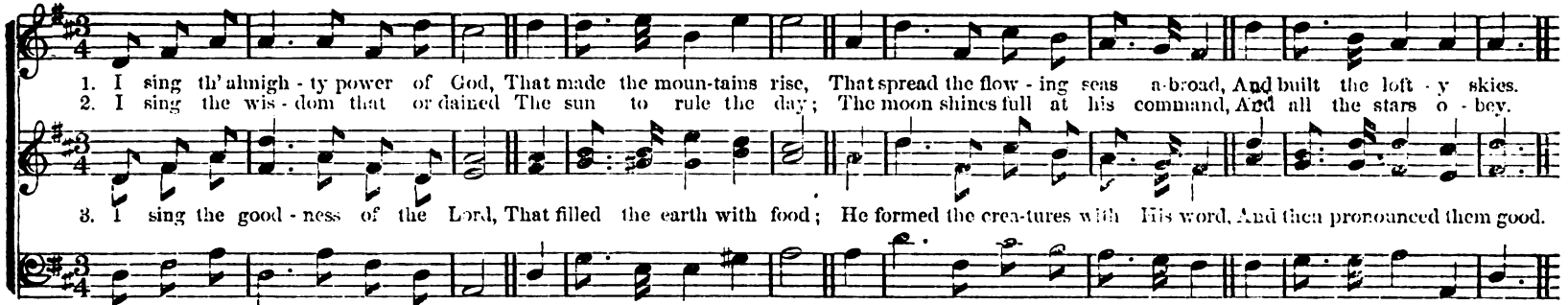
3. We thank thee, Lord, that we were born, Be-neath the light of truth; We thank thee, Lord, for Christian friends, To guide us in our youth.

4. O wash us in thy cleansing blood, Our sin-fil thoughts re-move; Dear shepherd lead thy ten-der lambs, And keep us in thy love.

HEMPWORTH. C. M.

E. ROBERTS.

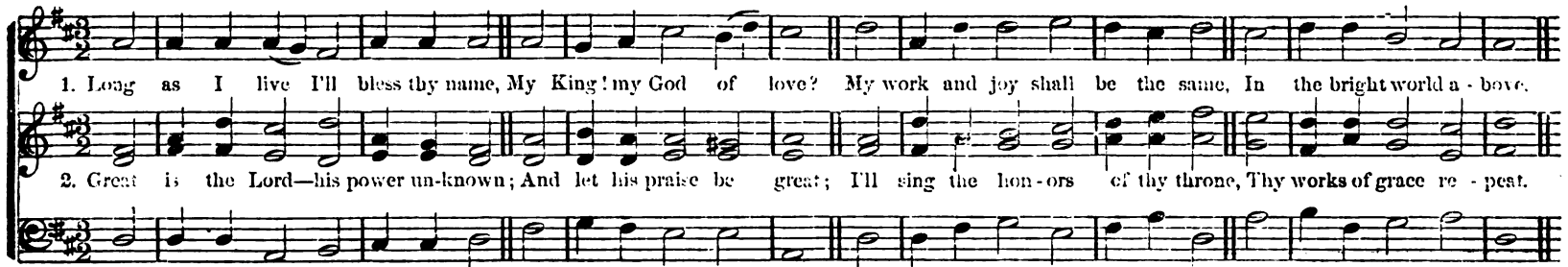
147



1. I sing th'almigh - ty power of God, That made the moun-tains rise, That spread the flow - ing seas a-broad, And built the loft - y skies.
 2. I sing the wis - dom that or dained The sun to rule the day; The moon shines full at his command, And all the stars o - bey.
 3. I sing the good - ness of the Lord, That filled the earth with food; He formed the crea-tures with His word, And then pronounced them good.

NORTH BERGEN. C. M.

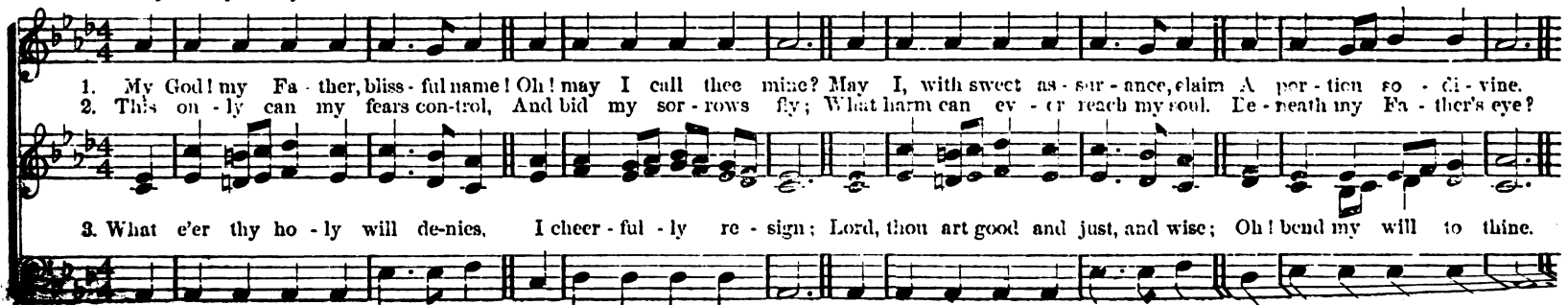
DR. J. M. MUNGER.



1. Long as I live I'll bless thy name, My King! my God of love? My work and joy shall be the same, In the bright world a - bove.
 2. Great is the Lord—his power un-known; And let his praise be great; I'll sing the hon - ors of thy throne, Thy works of grace re - peat.

Slowly and expressively.

HOSFORD. C. M.



1. My God! my Fa - ther, bliss - ful name! Oh! may I call thee mine? May I, with sweet as - sur - ance, claim A por - tion so - ci - vine.
 2. This on - ly can my fears con-trol, And bid my sor - rows fly; What harm can ev - er reach my soul. Le - neath my Fa - ther's eye?
 3. What e'er thy ho - ly will de-nies, I cheer - ful - ly re - sign; Lord, thou art good and just, and wise; Oh! bend my will to thine.

PERCY. C. M.

E. ROBERTS

1. Oh, for a thousand tongues to sing My great Re-deem-er's praise, The glo - - ries of my God and King, The triumphs of his grace.

2. My gracious Mas-ter and my God, As-sist me to pro-claim, And spread through all the earth a-broad, The hon-ors of thy name.

3. Je-sus! the name that calms our fears, That bids our sor-rows cease; 'Tis mu - - sic in the sin - - ner's ears; 'Tis life and health and peace.

GORDONSVILLE. C. M.

J. E. HOPKINS

1. Salvation, O the joyful sound! 'Tis plea - sure to our ears; A sov'reign balm for every wound, A cor - dial for our fears, A cordial for our fears.

2. Salvation! let the ech - o fly The spa - cious earth around, While all the armies of the sky Conspire to raise the sound, Conspire to raise the sound.

EBRO. C. M.

1. A liv - ing stream as crys - tal clear, Well - ing from out the throne Of God and of the Lamb on high, The Lord to man hath shown.

2. This stream doth wa - ter par - a - dise, It makes the an - gels sing; One pre - cious drop with - in the heart Is of all joy the spring.

3. Joy past all speech, of glo - ry full, But stored where none may know, As man - na hid in dew - y heaven, As pearls in o - cean low.

With Animation.

BURTON. C. M.

J. H. TENNEY. 149

1. Bright was the guid-ing star that led, With mild, be-nig-nant ray, The Gen-tiles to the low-ly bed, Where our Re-deem-er
2. But, lo! a bright-er, clear-er light Now points to his a-bode; It shines through sin and sorrow's night, To guide us to our

3. O haste to fol-low where it leads, The gra-cious call o-bey, By rag-ged wilds, or flow'ring meads, The Chris-tian's destined

WELDON. C. M.

ASA BETHEVER.

lay, Where our Re-deem-er lay.
Lord, To guide us to our Lord.

way, The Chris-tian's des-tined way.

1. Je-sus, im-mor-tal King! a-rise; Rise, and as-sert thy sway; Till earth, subdued, its
2. Ride forth, victorious Conqueror! ride, Till all thy foes sub-mit: And all the powers of

3. Send forth thy word, and let it fly, This spacious earth a-round; Till ev-ery soul, be-

trib-ute bring, And dis-tant lands o-bey; Till earth, sub-dued, its trib-ute bring, And dis-tant lands o-bey.
hell re-sign Their troph-ies at thy feet; And all the powers of hell re-sign Their troph-ies at thy feet.

-neath the sun, Shall hear the joy-ful sound; Till ev-ery soul, be-neath the sun, Shall hear the joy-ful sound.

150

*Avoid a heavy, drawing manner.***HOLBROOK. C. M.**

J. H. TENNEY,

1. Lord, at thy ta - ble we be - hold The won - ders of thy grace; But most of all ad - mire that we Should find a wel - come place:—
 2. We, who are all de - filed with sin, And reb - us to our God! We, who have cru - ci - fied thy Son, And tram - pled on his blood!

3. What strange, surpris - ing grace is this, That we, so lost, have room! Je - sus our wea - ry souls in - vites, And bids us free - ly come.

SITKA. C. M.

E. ROBERTS.

1. O Je - sus! Light of all be - low! Thou fount of life and fire! Sur - pass - ing all the joys we know, All that we can de - sire;
 2. O Je - sus! Thou the beau - ty art Of an - gel worlds a - bove; Thy name is mu - sic to the heart, En - chant - ing it with love.

3. Poor souls, that know not how to love! They feel not Je - sus near; And they who know not how to love, Still less know how to fear.

AVERN. C. M.

1. My soul for - sakes her vain de - light, And bids the world fare - well; On things of sense why fix my sight? Why on its pleasures dwell?

2. There's nothing round this spacious earth, That suits my soul's de - sire; To boundless joy and sol - id mirth My no - bler thoughts aspire.

COBURG. C. M.

J. P. MORGAN. 151

f

1. My Saviour! my al - mighty friend! When I be - gin to praise, Where will the growing num - bers end—The num - bers of thy grace?
 2. Thou art my ev - er - last - ing trust; Thy goodness I a - dore; And since I knew thy grac - es first, I speak thy glo - ries more.

3. My feet shall trav - el all the length, Of the ce - les - tial road; And march, with courage, in thy strength, To see my Fa - ther - God.

Andante.

WENHAM. C. M.

J. B. TENNEY.

1. Re - turn, O, wand' rer now re - turn! And seek thy Fa - ther's face; Those new de - sires which in thee burn, Were kin - dled by his grace.
 2. Re - turn, O, wand' rer now re - turn! He hears thy lum - ble sigh; He sees thy soft - en'd spir - it mourn, When no one else is nigh.

3. Re - turn, O, wand' rer, now re - turn; Thy Sav - iour bids thee live; Go to his feet, and grate - ful, learn How free - ly he'll for - give.

BRISTOL. C. M.

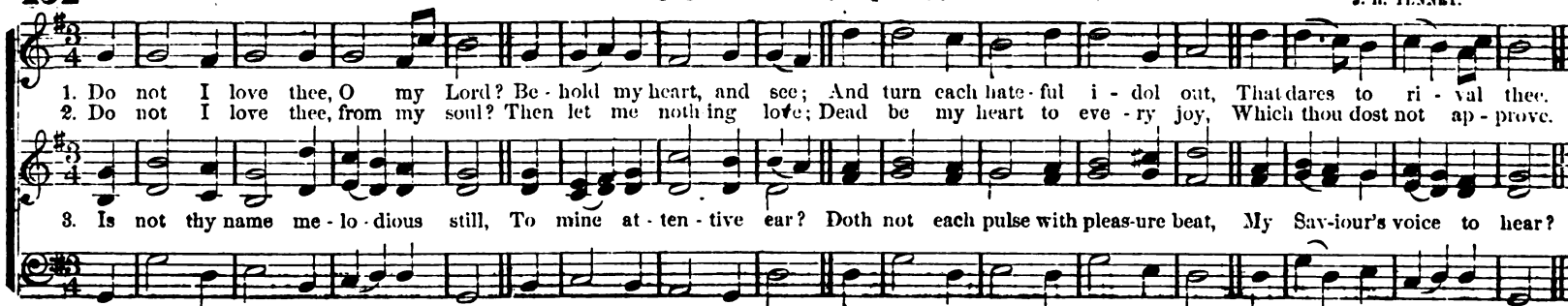
Dr. EDWARD HODGES

1. Still for thy lov - ing kind - ness, Lord, I in thy tem - ple wait; I long to find thee in thy word, Or at thy ta - ble meet.

2. Here, in thine own ap - point - ed ways, I wait to learn thy will; Si - lent I stand be - fore thy face, And hear thee say,—Be still.

COLFAX. C. M.

J. H. TENNEY.



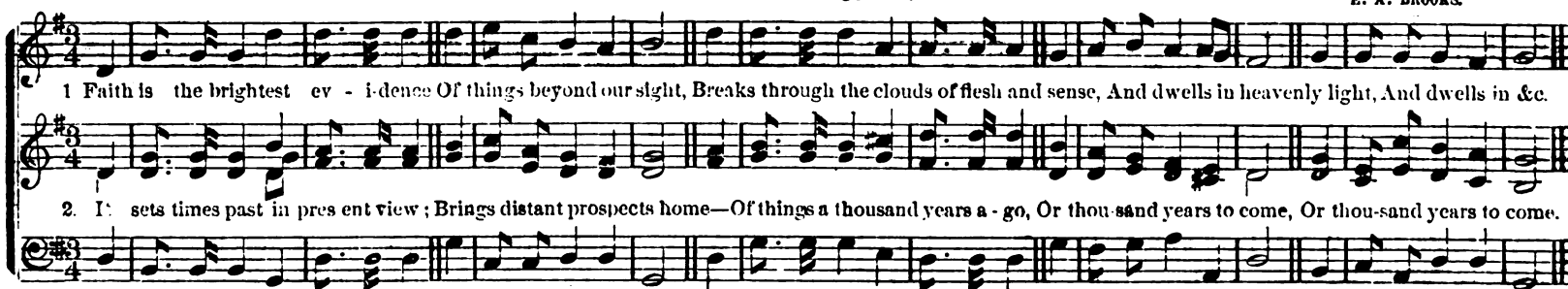
1. Do not I love thee, O my Lord? Be-hold my heart, and see; And turn each hate-ful i-dol out, That dares to ri-val thee.

2. Do not I love thee, from my soul? Then let me nothing love; Dead be my heart to eve-ry joy, Which thou dost not ap-prove.

3. Is not thy name me-lo-dious still, To mine at-ten-tive ear? Doth not each pulse with pleas-ure beat, My Sav-iour's voice to hear?

DEAN. C. M.

E. A. BROOKS.

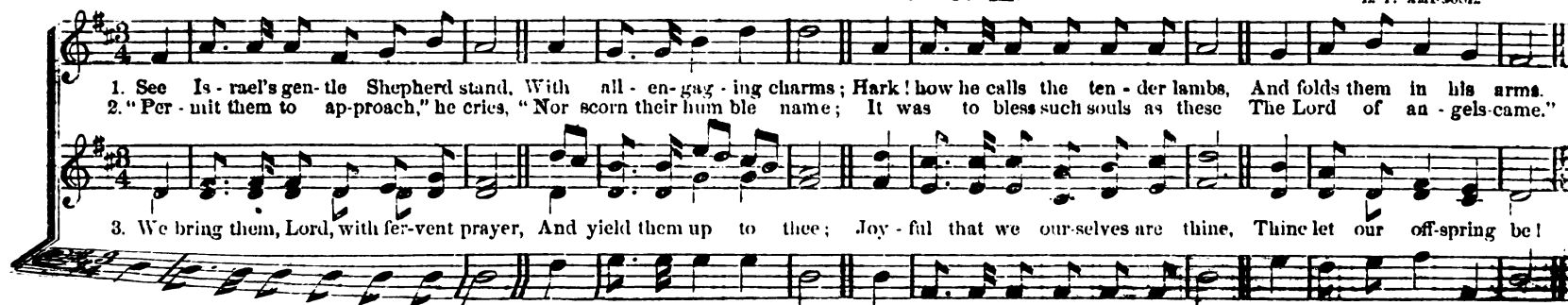


1 Faith is the brightest ev-i-dence Of things beyond our sight, Breaks through the clouds of flesh and sense, And dwells in heavenly light, And dwells in &c.

2. It sets times past in pres ent view; Brings distant prospects home—Of things a thousand years a-go, Or thou-sand years to come, Or thou-sand years to come.

RUTHERFORD. C. M.

E. P. AMBROSE.



1. See Is-ra-el's gen-tle Shepherd stand, With all-en-gag-ing charms; Hark! how he calls the ten-der lambs, And folds them in his arms.

2. "Per-unit them to ap-proach," he cries, "Nor scorn their hum-ble name; It was to bless such souls as these The Lord of an-gels-came."

3. We bring them, Lord, with fer-vent prayer, And yield them up to thee; Joy-ful that we our-selves are thine, Thine let our off-spring be!

EVENING DEVOTION. C. M. Double.

J. ZUNDEL. By permission.

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1. Lord, thou wilt hear me when I pray; I am for-ev-er thine; I fear be-fore thee all the day, Nor would I dare to sin.

3. I pay this eve-ning sa-cri-fice; And when my work is done, Great God! my faith and hope re-lies Up-on thy grace a-lone.

2. And while I rest my wea-ry head, From cares and busi-ness free; 'Tis sweet con-vers-ing on my bed, With my own heart and thee.

4. Thus with my thoughts composed to peace, I give mine eyes to sleep; Thy hands in safe-ty keeps my days, And will my slum-bers keep.

BERWELL. C. M.

F. A. BROOKS.

1. My God, the spring of all my joys, The life of my de-lights, The glo-ry of my brightest days, And com-forts of my nights!

2. In dark-est shades, if he ap-pear, My dawn-ing is be-gun; He is my soul's bright morning star, And he my ris-ing sun.

KENT. C. M.

MORNINGTON.

1. To cel - e - brate thy praise, O Lord, I will my heart pre - pare To all the listening world thy works, Thy wondrous works, de - clare.

2. The thought of them shall to my soul Ex - alt - ed pleasure bring; While to thy name, O thou Most High, Tri - umphant praise I sing.

PULTNEY. C. M.

Dr. F. B. EVERETT.

1. Faith adds new charms to earth-ly bliss, And saves us from its snares; Its aid in ev - ery du - ty brings, And soft-ens all our cares.

2. The wounded conscience knows its power The healing balm to give: That balm the sad - dest heart can cheer, And make the dy - ing live.

STELLA. C. M.

1. O that I knew the se - cret place Where I might find my God! I'd spread my want be - fore his face, And pour my woes a - broad.

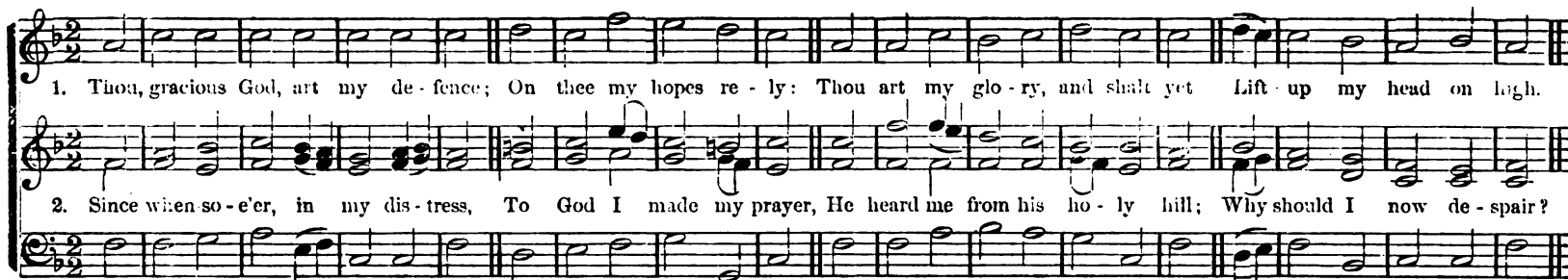
2. I'd tell him how my sins a - rise; What sor - rows I sus - tain; How grace de - cays, and comfort dies, And leaves my heart in pain.

3. A - rise, my soul, from deep dis - tress, And ban - ish ev - ery fear; He calls thee to his throne of grace, To spread thy sor - rows there.

SHROPSHIRE. C. M.

PRATT.

155



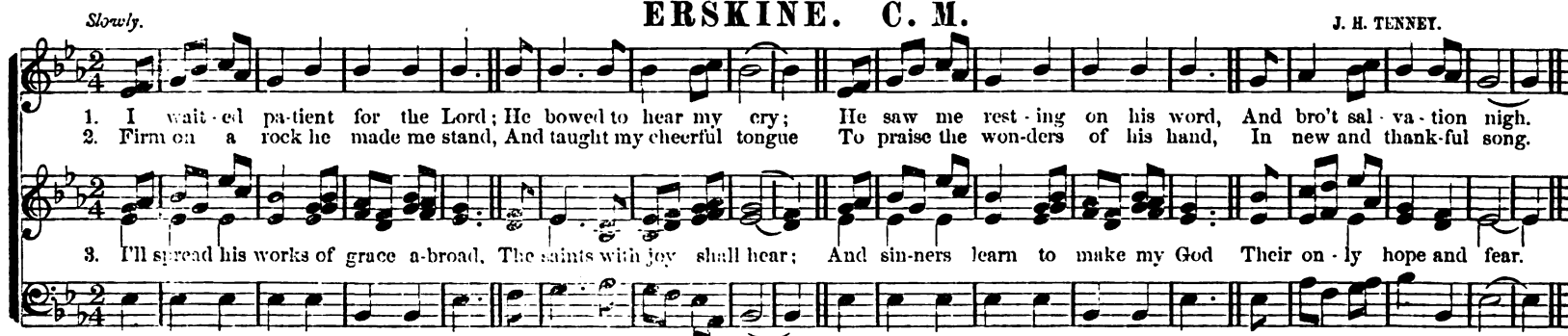
1. Thou, gracious God, art my de-fence; On thee my hopes re-ly: Thou art my glo-ry, and shalt yet Lift up my head on high.

2. Since when so-e'er, in my dis-tress, To God I made my prayer, He heard me from his ho-ly hill; Why should I now de-spair?

ERSKINE. C. M.

J. H. TENNEY.

Slowly.

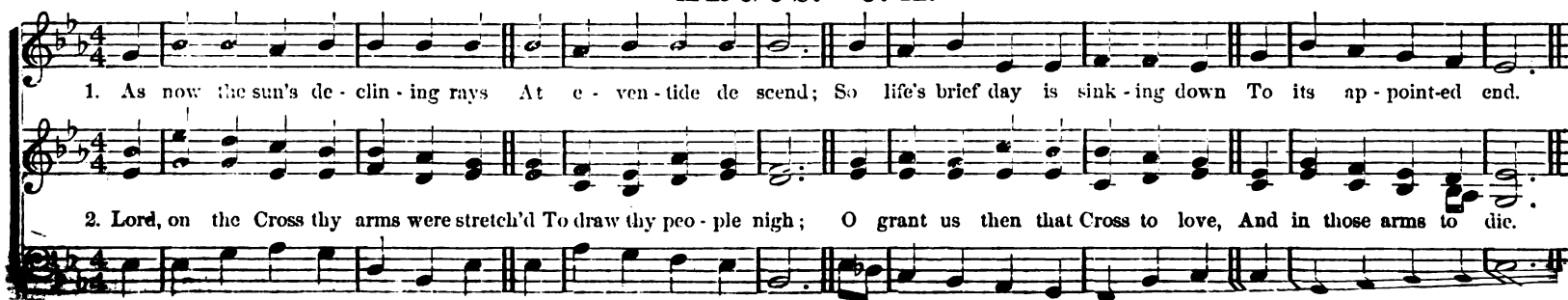


1. I wait-ed pa-tient for the Lord; He bowed to hear my cry; He saw me rest-ing on his word, And bro't sal-va-tion nigh.

2. Firm on a rock he made me stand, And taught my cheerful tongue To praise the won-ders of his hand, In new and thank-ful song.

3. I'll spread his works of grace a-broad, The saints with joy shall hear; And sin-ners learn to make my God Their on-ly hope and fear.

ARGOS. C. M.



1. As now the sun's de-clin-ing rays At e-ven-tide de scend; So life's brief day is sink-ing down To its ap-point-ed end.

2. Lord, on the Cross thy arms were stretch'd To draw thy peo-ple nigh; O grant us then that Cross to love, And in those arms to die.

HARDING. C. M.

E. ROBERTS.

1. Un-shaken as the sa-cred hill, And fixed as mountains be, Firm as a rock the soul shall rest, That leans, O, Lord! on thee.
2. Not walls, nor hills, could guard so well Old Sa-leem's hap-py ground, As those e-ter-nal arms of love, That eve-ry saint sur-round.

3. Deal gently, Lord! with souls sin-cere, And lead them safe-ly on To the bright gates of par-a-dise, Where Christ, their Lord, is gone.

ROMBURG. C. M.

B. H. EVERETT.

1. O Lord, I would de-light in thee, And on thy care de-pend; To thee in eve-ry trou-ble flee, My best, my on-ly friend.

2. When all cre-at-ed streams are dried, Thy ful-ness is the same; May I with this be sat-is-fied, And glo-ry in thy name.

TIVERTON. C. M.

GREGG.

1. For-ev-er bless-ed be the Lord, My Sav-iour and my shield; He sends his spir-it, with his word, To arm me for the field.
2. When sin and hell their force u-nite, He makes my soul his care, He com-mets me to the heavenly fight, And guards me through the war.

3. A friend and help-er so di-vine, Doth my weak cour-age raise; He makes the glo-rious vic-t'ry mine, And his shall be the praise.

Slowly.

RODNEY. C. M.

J. H. T.

157

1. How vain a thought is bliss be-low! 'Tis all an ai-ry dream; How emp-ty are the joys that flow On pleas-ures smil-ing stream.
2. Oh! let my no-bler wish-es soar Be-yond these realms of night; In heaven sub-stan-tial bliss ex-plore, And per-ma-nent de-light.
3. No fleet-ing landscape cheers the gaze, Nor air-y form be-guiles; But ev-er-last-ing bliss dis-plays Her un-dis-sem-bled smiles.

PENNFIELD. C. M.

SAMUEL ROCKWELL

1. When all thy mer-cies, O my God, My ris-ing soul sur-veys, Trans-port-ed with the view, I'm lost In won-der, love and praise.
2. Un-numbered com-forts on my soul Thy ten-der care be stowed, Be-fore my in-fant heart conceived From whom those comforts flowed.

CHRISTIANA. C. M.

Wm. AUBREY POWELL.

1. O God! our help in ag-ges past, Our hope for years to come, Our shel-ter from the storm-y blast, And our e-ter-nal home.
2. Be-neath the sha-dow of thy throne, Thy saints have dwelt se-cure, Suf-fi-cient is thine arm a-lone, And our de-fence is sure.
3. Be-fore the hills in or-der stood, Or earth re-ceived her frame; From ev-er-last-ing thou art God,—To end-less years the same.

158 *Legato*

WHITNEY. C. M. Double.

E. ROBERTS.

1. I heard the voice of Je - sus say, "Come un - to me and rest; Lay down, thou wea - ry one, lay down Thy head up - on my breast!"
 2. I heard the voice of Je - sus say, "Be - hold, I free - ly give The liv - ing wa - ter; thirs - ty one, Stoop down and drink, and live!"
 3. I heard the voice of Je - sus say, "I am this dark world's light; Look un - to me, thy morn shall rise And all thy day be bright!"

I came to Je - sus, as I was, Wea - ry, and worn, and sad, I found in him a rest - ing-place, And he has made me glad.
 I came to Je - sus, and I drank, Of that life - giv - ing stream; My thirst was quench'd, my soul revived, And now I live in him.
 I looked to Je - sus and I found In him my Star, my Sun; And in that light of life I'll walk, Till all my journey's done.

Allegro.

LYDIA. C. M.

ARRANGED.

1. Ye trembling souls! dismiss your fears, Be mer - cy all your theme; Mercy, which, like a river, flows, In one perpetual stream, In one per - pet - ual stream.
 2. Fear not the powers of earth and hell, Those powers will God restrain; His arm shall all their rage repel, And make their efforts vain, And make their efforts &c
 3. Fear not the want of outward good; For his he will provide, Grant them supplies of daily food, And all they need beside, And all they need beside.

DELTA. C. M.

J. P. MORGAN.

159



1. A - wake, a - wake the sa - cred song To our in - car - nate Lord! Let ev - ery heart, and ev - ery tongue, A - dore the e - ter - nal Word.

2. That aw - ful Word, that sovereign Power, By whom the worlds were made—O hap - py morn - ing - lus - trious hour!—Was once in flesh ar - rayed

3. Then shone al - might - y power and love, In all their glo - rious forms, When Je - sus left his throne a - bove, To dwell with sin - ful worms.

MONTREAL. C. M.

GEO. M. MONROE.



1. Ho - san - na to the Prince of light, That clothed him - self in clay, En - tered the i - ron gate of death, And tore the bars a - way.

2. Death is no more the king of dread, Since our In - man - uel rose; He took the ty - rant's sting a - way, And spoiled our hell - ish foes.

3. See now the Conqueror mounts a - loft, And to his Fa - ther flies; With scars of hon - or in his flesh, And tri - umph in his eyes.

BALTIC. C. M.



1. There is a book, who runs may read, Which heavenly truth im - parts, And all the lore its schol - ars need, Pure eyes and Christian hearts.

2. The works of God, a - bove, be - low, With - in us and a - round, Are pa - ges in that book to show How God him - self is found.

WAVERLY. C. M.

E. ROBERTS.

1. Je - sus, u - nit - ed by thy grace, And each to each en deared, With con - fi - dence we seek thy face, And know our prayer is heard.
 2. Make us in - to one spir - it drink; Bap - tize in - to thy name; And let us al - ways kind - ly think, And sweet - ly speak, the same.
 3. Touched by the load-stone of thy love, Let all our hearts a - gree; And ev - er towards each oth - er move, And ev - er move toward thee.

WEXFORD. C. M.

J. H. TENNEY.

1. Foun-tain of mer-cy, God of love, How rich thy boun-ties are; The rolling sea-sons as they come, Pro-claim thy con-stant care.
 2. The spring's sweet influence, Lord, was thine, The plants in beau-ty grew; Thou gav'st the summer's sun to shine, The mild, re-fresh-ing dew.

LOVE. C. M.

E. A. BROOKS.

1. O, could I find, from day to day, A nearness to my God, Then would my hours glide sweet a - way, While lean-ing on his word.
 2. Lord, I de-sire with thee to live A - new from day to day, In joys the world can nev - er give, Nor ev - er take a - way.

ATTOCK. C. M.

H. TUCKER.

16



1. How hap - py are the souls a - bove, From sin and sor - row free! With Je - sus they are now at rest, And all his glo - ry see.

2. "Wor - thy the Lamb," a - loud they cry, "That brought us near to God:" In cease - less hymns of praise they shout The vir - tue of his blood.

BARTON. C. M.

A. W. MASKER.



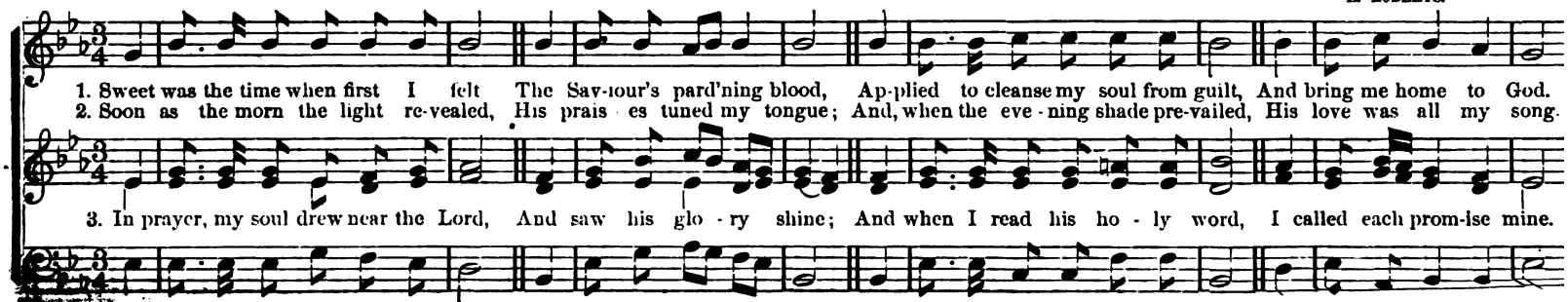
1. Am I a sol - dier of the cross— A fol - low - er of the Lamb? And shall I fear to own his cause, Or blush to speak his name!

2. Are there no foes for me to face? Must I not stem the flood? Is this vile world a friend to grace, To help me on to God?

3. Sure I must fight, if I would reign; In - crease my cour - age, Lord! I'll bear the toil, en - dure the pain, Sup - port - ed by thy word.

LENTON. C. M.

E. ROBERTS.



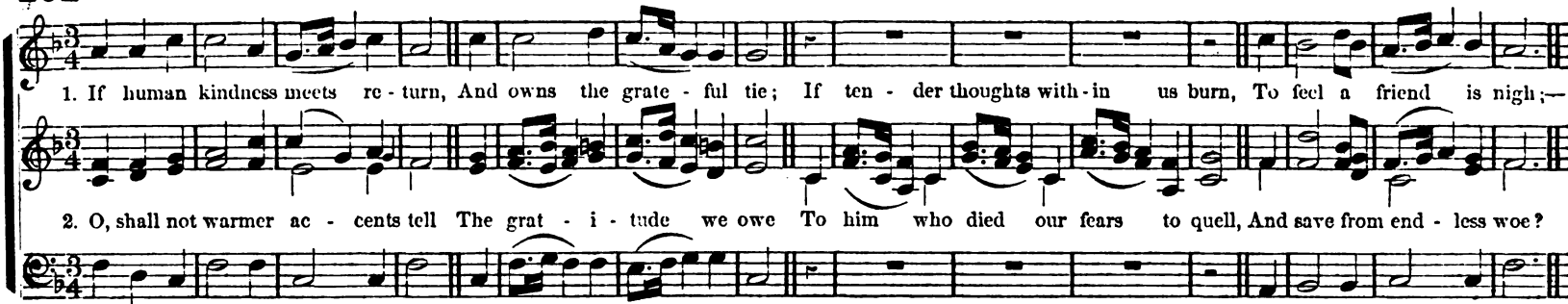
1. Sweet was the time when first I felt The Sav - iour's pard'ning blood, Ap - plied to cleanse my soul from guilt, And bring me home to God.

2. Soon as the morn the light re - vealed, His prais - es tuned my tongue; And, when the eve - ning shade pre - vailed, His love was all my song.

3. In prayer, my soul drew near the Lord, And saw his glo - ry shine; And when I read his ho - ly word, I called each prom - ise mine.

FARLEIGH. C. M.

E. A. BROOKS.



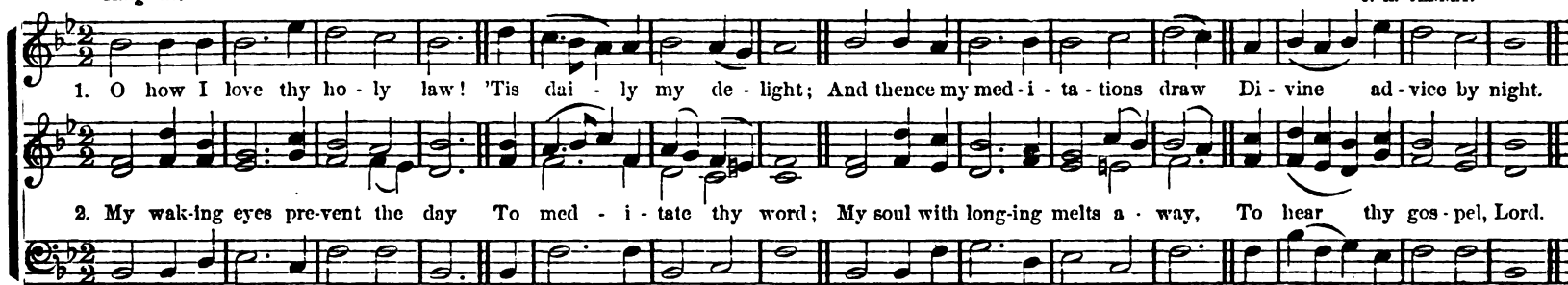
1. If human kindness meets re - turn, And owns the grate - ful tie; If ten - der thoughts with - in us burn, To feel a friend is nigh;—

2. O, shall not warmer ac - cents tell The grat - i - tude we owe To him who died our fears to quell, And save from end - less woe?

Allegretto.

CORNELL. C. M.

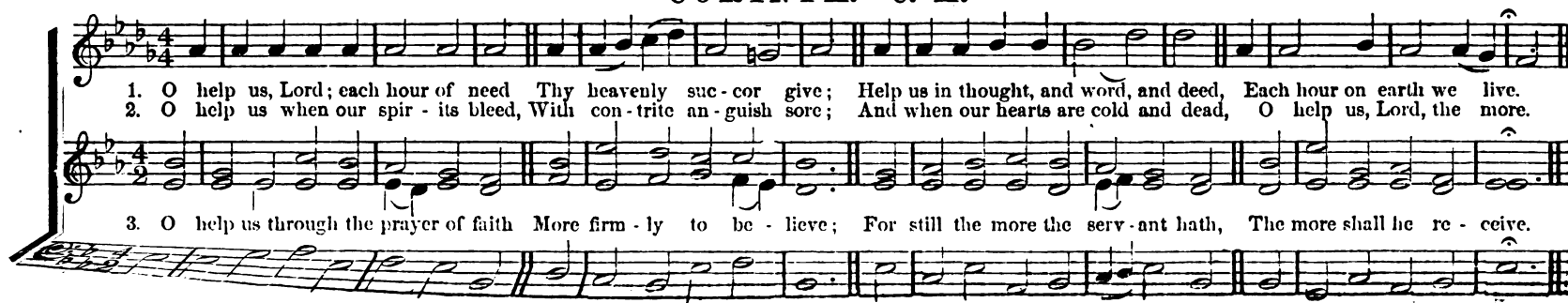
J. H. TENNEY.



1. O how I love thy ho - ly law! 'Tis dai - ly my de - light; And thence my med - i - ta - tions draw Di - vine ad - vico by night.

2. My wak - ing eyes pre - vent the day To med - i - tate thy word; My soul with long - ing melts a - way, To hear thy gos - pel, Lord.

CORINTH. C. M.



1. O help us, Lord; each hour of need Thy heavenly suc - cor give; Help us in thought, and word, and deed, Each hour on earth we live.

2. O help us when our spir - its bleed, With con - trite an - guish sore; And when our hearts are cold and dead, O help us, Lord, the more.

3. O help us through the prayer of faith More firm - ly to be - lieve; For still the more the serv - ant hath, The more shall he re - ceive.

GENESEE. C. M.

E. COOK.

163

1. Oh! for that ten - der - ness of heart, That bows be - fore the Lord; That owns how just and good thou art, And trem - bles at thy word.

2. Oh! for those hum - ble, con - trite tears, Which from re - pent - ance flow; That sense of guilt, which, trembling, fears The long - sus - pend - ed blow.

CALM. C. M.

Dr. A. B. EVERETT.

1. Hear what the voice from heav'n proclaims For all the pi - ous dead: "Sweet is the sa - vor of their names, And soft their sleep - ing bed.

2. "They die in Je - sus, and are blest; How calm their slumbers are! From suffering and from sin re - leased, They're freed from ev - ery snare.

3. "Far from this world of toil and strife, They're present with the Lord; The la - bors of their mor - tal life End in a large re - ward.

IOWA. C. M.

‡

1. O Lord! an - oth - er day is flown, And we, a lone - ly band, Are met once more be - fore thy throne, To bless thy fostering hand.

2. And wilt thou bend a listening ear To prai - ses low as ours? Thou wilt!—for thou dost love to hear The song which meekness pours.

3. And, Je - sus! thou thy smiles wilt deign, As we be - fore thee pray; For thou didst bless the in - fant train, And we are less than they.

CHARITY. C. M. Double.

♯.

1. Though we could speak with an - gel tongues, Or with pro - phet - ic skill, Sur - vey the fu - ture at a glance, And read e - vents at will;
 2. And though our goods to feed the poor, Our lib' - ral hands be - stow, Or yield our bod - ies to the flames, Our ar - dent zeal to show;

3. Love suf - fers long and en - vies not, En - dures, for - bears, be - lieves; All things it hopes, all things for - gives, It trusts, but ne'er de - ceives;

Had we a faith in God so strong, As mountains to re - move, Yet all were fruit - less, all in vain, If not in - spired by love.
 Our deeds, though like the noon - day, soon Of no a - vail would prove, No sa - cri - fice a mer - it claims, That is not crowned by love.

And now a - bide to ev' - ry soul, These gra - ces from a - bove, Faith, hope and love, im - mor - tal three, But chief of all is love.

Andante

LYFORD. C. M.

J. H. TENNEY.

1. O Fa - ther, good or e - vil send, As seem - eth best to thee; And teach my stub - born soul to bend, In love to thy de - cree.
 2. What - ev - er come, if thou wilt bless, The brightness and the gloom; And tem - per joy, and soothe dis - tress, I fear no earth - ly doom.

3. Life can - not give a cure - less sting, Death can but crown my bliss, And waft me far on an - gel's wings, To per - fect hap - pi - ness.

KINGSTON. C. M.

E. P. AMBROS. 165

1. A - rise, my soul! my joy - ful powers! And tri - umph in my God; A - wake, my voice! and loud pro claim His glo - rious grace a - broad.

2. He raised me from the deeps of sin,— The open - ing gates of hell; And fixed my stand - ing more se - cure, Than 't was be - fore I fell.

3. The arms of ev - er - last - ing love, Be - neath my soul he placed; And on the rock of a - ges set My slip - pery foot - steps fast.

MILLS. C. M.

2. Come, hum - ble sin - ner, in whose breast A thou - sand thoughts re - volve, Come with your guilt and fear oppress'd And make this last re - solve:—

2. I'll go to Je - sus, though my sin Like moun - tains round me close; I know his courts, I'll en - ter in, What - ev - er may op - pose.

ST. JOHN'S. C. M.

1. And now an - oth - er week be - gins, This day we call the Lord's; This day he rose, who bore our sins— For so his word re - cords

2. Hark, how the an - gels sweet - ly sing! Their voi - ces fill the sky; They hail their great vic - tori - ous King, And wel - come him on high

3. We'll catch the note of loft - y praise; May we their rapture feel; Our thank - ful songs with theirs we'll raise. And em - u - late their zeal.

AMHERST. C. M.

E. ROBERTS.

1. Je - sus, the ver - y thought of thee, With sweetness fills my breast; But sweet-er far thy face to see, And in thy pres-ence rest.

2. Nor voice can sing, nor heart can frame, Nor can the mem-ory find A sweet-er sound than thy blest name, O Sav-iour of man-kind.

3. O hope of ev - ery con-trite heart! O joy of all the meek! To those who fall, how kind thou art! How good to those who seek;

PERRIN. C. M.

J. H. TENNEY.

1. To thee, before the dawning light, My gracious God, I pray; I med-i-tate thy name by night, And keep thy law by day, And keep thy law by day.

2. My spirits faints to see thy grace; Thy promise bears me up: And, while salvation long delays, Thy word supports my hope, Thy word supports my hope.

GARY. C. M.

Dr. A. B. EVERETT.

1. A - mazing grace! how sweet the sound! That saved a wretch like me! I once was lost, but now I'm found, Was blind, but now I see.

2. 'Twas grace that taught my heart to fear, And grace my fears relieved; How pre - cious did that grace ap-pear The hour I first be-lieved!

PERLEY. C. M.

J. R. TENNEY. 167

1. A - wake, my heart, a - rise, my tongue, Pre - pare a tune - ful voice; In God, the life of all my joys, A - loud will I re - joice.

2. 'Tis he a - dorned my nak - ed soul, And made sal - va - tion mine; Up - on a poor pol - lut - ed worm, He makes his gra - ces shine.

3. And, lest the sha - dow of a spot, Should on my soul be found, He took the robe the Sav - iour wrought, And cast it all a - round.

RAMAH. C. M.

E. P. AMBROSE.

1. Glo - ry to God the Fa - ther be, Glo - ry to God the Son, Glo - ry to God the Ho - ly Ghost—Glo - ry to God a - lone.

2. My soul doth mag - ni - fy the Lord, My spir - it doth re - joice In God, my Sav - iour and my God; I hear his joy - ful voice.

3. I need not go a - broad for joy, Who have a feast at home; My sighs are turn - ed in - to songs, The Com - fort - er has come.

Legato, not too slow.

MANOAH. C. M.

1. The Lord him - self, the mighty Lord, Vouch - safes to be my guide; The Shepherd, by whose constant care, My wants are all sup - plied.

3. In ten der grass he makes me feed And gent - ly there re - pose; Then leads me to cool shades, and where Re - fresh - ing wa - ter flows.

168

*Allegro.***MORITZ. C. M.**

J. P. MORGAN.

1. In all my Lord's ap-poin-ted ways, My jour-ney I'll pur-sue; Hin-der me not,—ye much-loved saints! For I must go with you.
 2. Thro' floods and flames, if Jesus leads, I'll fol-low where he goes; Hin-der me not!—shall be my cry, Though earth and hell op- pose.

3. Through duty, and through trials too, I'll go at his com-mand; Hin-der me not, for I am bound To my Im-man-uel's land.

FINLAND. C. M.

‡.

1. O God of Beth-el! by whose hand Thy peo-ple still are fed, Who, thro' this weary pil-grim-age, Hast all our fa-thers led:—

2. Our vows, our prayers, we now present, Be-fore thy throne of grace; God of our fathers! be the God Of their suc-ceed-ing race.

*Maestoso.***FAYAL. C. M.**

J. H. TENNEY.

1. O God, we praise thee, and con-fess, That thou the on-ly Lord And ev-er-last-ing Fa-ther art, By all on earth a-dored.
 2. To thee all an-gels cry a-loud, To thee all powers on high, Both cher-u-bim and ser-aph-im, Con-tin-u-al-ly do cry.

3. O ho-ly, ho-ly, ho-ly Lord, Whom heav'nly hosts o-bey, The world is with the glo-ry filled, Of thy ma-jes-tic sway.

GALENA. C. M.

E. A. BROOKS.

169

1. Fa - ther, how wide thy glo - ry shines! How high thy won - ders rise! Known through the earth by thou - sand signs, By thousand through the skies.

2. Those mighty orbs pro - claim thy power; Their mo - tions speak thy skill; And on the wings of eve - ry hour We read thy pa - tience still.

Softly.

ESTHER. C. M.

J. H. T.

1. Calm on the bo - som of thy God, Fair spir - it, rest thee now; E'en while with us our foot-steps trod, His seal was on thy brow.

2. Dust to its nar - row house be - neath! Soul to its home on high! They that have seen thy look in death, No more may fear to die.

3. Lone are the paths, and sad the hours, Since thy meek spir - it's gone; But O, a bright - er home than ours, In heaven is now thine own.

BRADFORD. C. M.

HANDEL.

1. Thou dear Re - deem - er, dy - ing Lamb, We love to hear of thee; No mu - sic's like thy charming name, Nor half so sweet can be.

2. O may we ev - er hear Thy voice, In mer - cy to us speak; And in our Priest will we re - joice, Thou great Mel - chi - se - dec.

3. Our Sav - iour shall be still our theme, While in this world we stay; We'll sing our Je - sus' love - ly name, When all things else de - cay.

CAMDEN. C. M.

Arr. by E. P. AMBROSE.

1 Lord, we a - dore thy boundless grace, The heights and depths unknown, Of par-don, life, and joy, and peace, In thy be - lov - ed Son.
 2 Come, all ye pin - ing, hun - gry poor, The Saviour's boun - ty taste; Be - hold a nev - er - fail - ing store For ev - ery will - ing guest.

3. Here shall your numerous wants re - cive A free, a full sup - ply; He has un - measured bliss to give, And joys that nev - er die.

IDRIA. C. M.

J. H. TENNEY.

1. There is a land of pure de - light, Where saints im - mor - tal reign: In - fin - ite day ex - cludes the night, And pleasures ban - ish pain.
 2. There ev - er - last - ing spring a - bides, And nev - er - withering flowers; Death, like a nar - row sea, di - vides This heavenly land from ours.

3. Sweet fields, be - yond the swell - ing flood, Stand dressed in liv - ing green; So to the Jews old Ca - naan stood, While Jor - dan rolled be - tween.

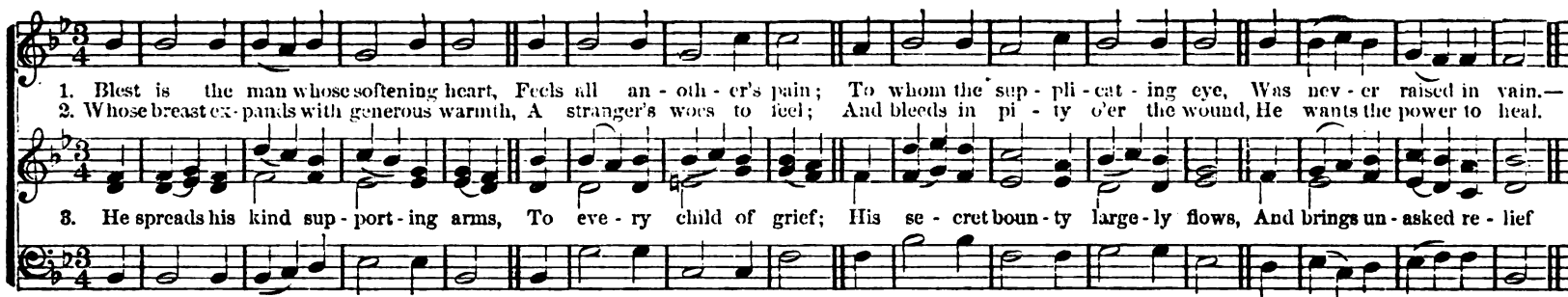
MERCER. C. M.

Dr. A. B. EVERETT.

1. A - las! how changed that lovely flower, Which bloomed and cheered my heart: Fair, fleeting com - fort of an hour, How soon we're called to part!
 2. And shall my bleed - ing heart ar - raign That God, whose ways are love? Or vain - ly cher - ish anxious pain For her who rests a - bove?

TOLAD. C. M.

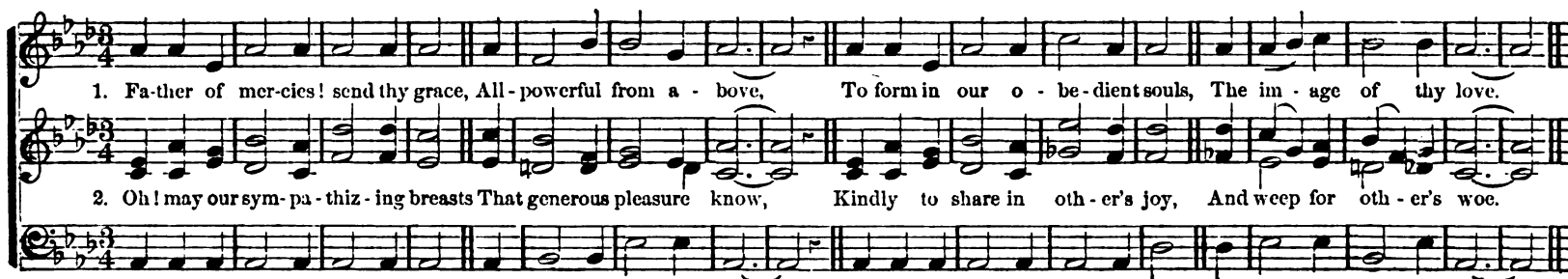
E. ROBERTS. 171



1. Blest is the man whose softening heart, Feels all an - oth - er's pain; To whom the sup - pli - cat - ing eye, Was nev - er raised in vain.—
 2. Whose breast ex - pands with generous warmth, A stranger's woes to feel; And bleeds in pi - ty o'er the wound, He wants the power to heal.
 3. He spreads his kind sup - port - ing arms, To eve - ry child of grief; His se - cret boun - ty large - ly flows, And brings un - asked re - lief

ELMINA. C. M.

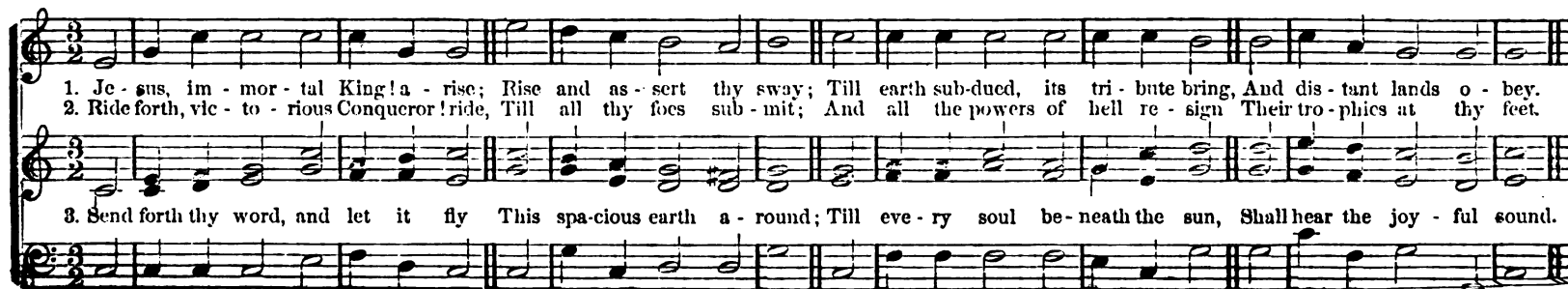
H. TUCKER.



1. Fa - ther of mer - cies! send thy grace, All - powerful from a - bove, To form in our o - be - dient souls, The im - age of thy love.
 2. Oh! may our sym - pa - thiz - ing breasts That generous pleasure know, Kindly to share in oth - er's joy, And weep for oth - er's woe.

JUNIATA. C. M.

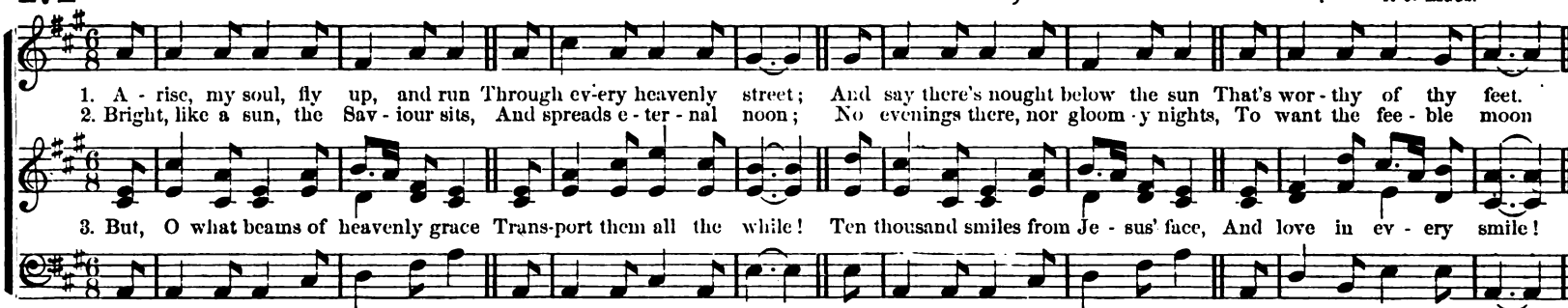
A. A. ZIMMERMANN.



1. Je - sus, im - mor - tal King! a - rise; Rise and as - sert thy sway; Till earth sub - dued, its tri - bute bring, And dis - tant lands o - bey.
 2. Ride forth, vic - to - rious Conqueror! ride, Till all thy foes sub - mit; And all the powers of hell re - sign Their tro - phies at thy feet.
 3. Send forth thy word, and let it fly This spa - cious earth a - round; Till eve - ry soul be - neath the sun, Shall hear the joy - ful sound.

BEDFORD. C. M. Double,

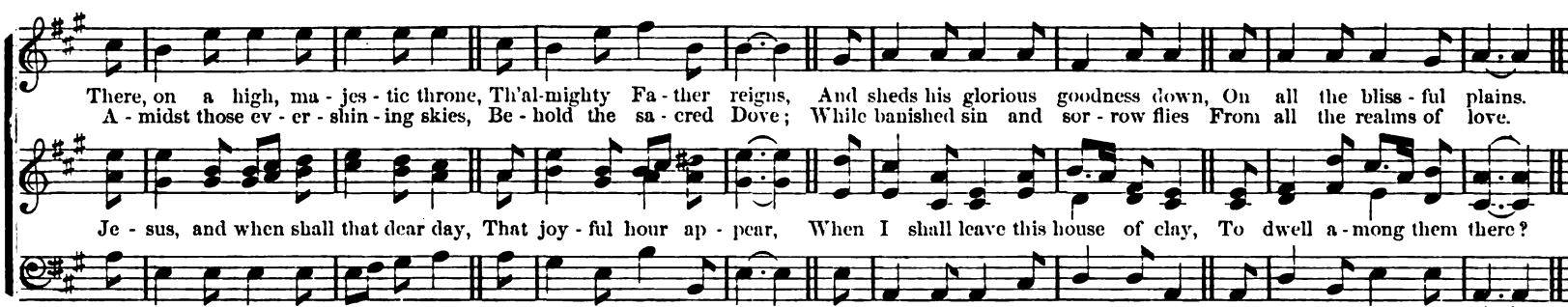
T. J. RIGGS.



1. A - rise, my soul, fly up, and run Through ev-ery heavenly street; And say there's nought below the sun That's wor- thy of thy feet.

2. Bright, like a sun, the Sav- iour sits, And spreads e- ter- nal noon; No evenings there, nor gloom- y nights, To want the fee- ble moon

3. But, O what beams of heavenly grace Trans- port them all the while! Ten thousand smiles from Je- sus' face, And love in ev- ery smile!



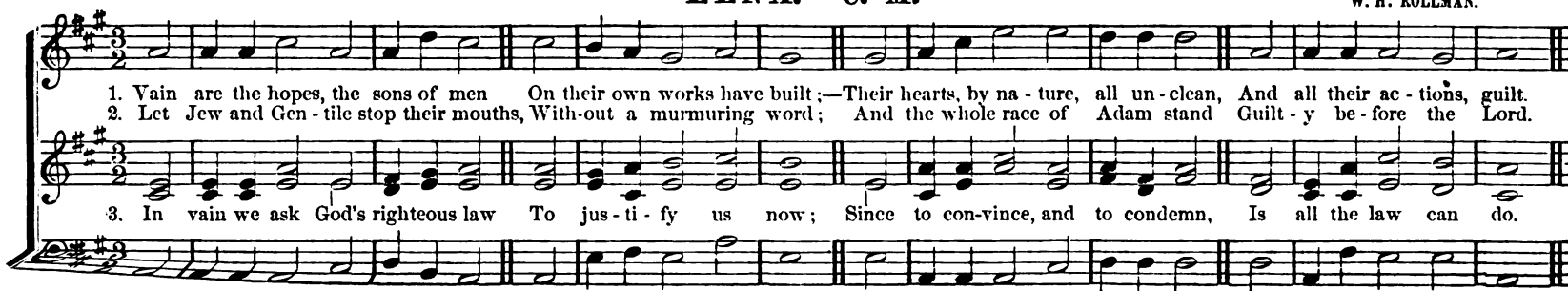
There, on a high, ma- jes- tic throne, Th'al-mighty Fa- ther reigns, And sheds his glorious goodness down, On all the bliss- ful plains.

A - midst those ev- er- shin- ing skies, Be - hold the sa- cred Dove; While banished sin and sor- row flies From all the realms of love.

Je- sus, and when shall that dear day, That joy- ful hour ap- pear, When I shall leave this house of clay, To dwell a- mong them there?

LENA. C. M.

W. H. ROLLMAN.



1. Vain are the hopes, the sons of men On their own works have built;—Their hearts, by na- ture, all un- clean, And all their ac- tions, guilt.

2. Let Jew and Gen- tile stop their mouths, With- out a murmuring word; And the whole race of Adam stand Guilt- y be- fore the Lord.

3. In vain we ask God's righteous law To jus- ti- fy us now; Since to con- vince, and to condemn, Is all the law can do.

BROWN. C. M.

W. B. BRADBURY. By permission.

173

Sweet was the time, when first I felt The Sav-iour's pardoning blood, Ap-plied to cleanse my soul from guilt, And bring me home to God.

The musical score for 'BROWN. C. M.' is written in 4/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one sharp (F#). The lyrics are written below the melody.

WOODLAND. C. M.

N. D. GOULD.

1. There is an hour of peaceful rest, To mourning wanderers given; There is a joy for souls distress'd, A balm for every wounded breast. 'Tis found alone in heaven.
2. There is a rest for weary souls By sin and sor-row driven; When toss'd on life's tempestuous shoals, Where storms arise, and ocean rolls, And all is drear but heaven.

The musical score for 'WOODLAND. C. M.' is written in 3/2 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one sharp (F#). The lyrics are written below the melody.

DOWNS. C. M.

Dr. L. MASON. By permission.

Thou art my por-tion, O my God, Soon as I know thy way; My heart makes haste t'o-bey thy word, And suf-fers no de-lay.

The musical score for 'DOWNS. C. M.' is written in 3/2 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one sharp (F#). The lyrics are written below the melody.

MEAR. C. M.

The strong foun-da-tions of the earth, Of old by thee were laid; Thy hands, O Lord, the arch of heaven, With wondrous skill have made.

The musical score for 'MEAR. C. M.' is written in 2/2 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one flat (Bb). The lyrics are written below the melody.

174

ARLINGTON. C. M.

Dr. ARNE.

1. Thou, God, all glo - ry, hon - or, power, Art wor thy to re - ceive; Since all things by thy power were made, And by thy boun - ty liv

SILOAM. C. M.

I. B. WOODBURY.

1 By cool Si - lo - am's sha - dy rill How sweet the li - ly grows! How sweet the breath be - neath the hill, Of Sha - ron's dew - y ro
2. Lo! such the child whose ear - ly feet The paths of pence have trod—Whose se - cret heart, with influence sweet, Is up - ward drawn to G

STEPHENS. C. M.

Rev. WM. JONES.

1. To our al - migh - ty Mak - er, God, New hon - ors be ad - dressed; His great sal - va - tion shines a broad, And makes the na - tion's ble

WINDSOR. C. M.

Why is my heart so far from thee, My God! my chief de - light? Why are my thoughts no more, by day, With thee, no more by nig

Slow.

WOODSTOCK. C. M.

DUTTON.

175

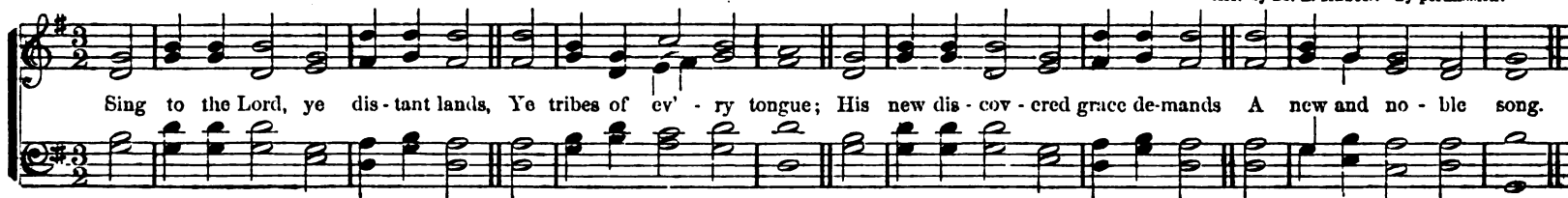


I love to steal a - while a - way, From eve-ry cumb'-ring care, And spend the hours of set - ting day, In hum - ble, grate - ful prayer.

Moderato.

MARLOW. C. M.

Arr. by Dr. L. MASON. By permission.



Sing to the Lord, ye dis - tant lands, Ye tribes of ev' - ry tongue; His new dis - cov - ered grace de-mands A new and no - ble song.

RHINE. C. M.

German Melody.



O mother dear, Jeru - sa lem, When shall I come to thee? When shall my sorrows have an end? Thy joys when shall I see? Thy joys when shall I see?

AVON, or MARTYRDOM. C. M.

Scottish.



A - las! what hour - ly dan - gers rise, What snares be - set my way! To heav'n, oh, let me lift mine eyes, And hour - ly watch and pray.

176

PHILLIPS. C. M.

L. R. W.

If I must die, O let me die With hope in Je - sus' blood—The blood that saves from sin and guilt, And re - con - ciles to God.

NAOMI. C. M.

Dr. L. MASON. By permission.

Fa - ther, whate'er of earth - ly bliss Thy sovereign will de - nies, Ac - cept - ed at thy throne of grace, Let this pe - ti - tion rise:—

BURFORD. C. M.

PURCELL.

To God I cried with mournful voice, I sought his gra - cious ear, In the sad hour when trou - ble rose, And filled my heart with fear.

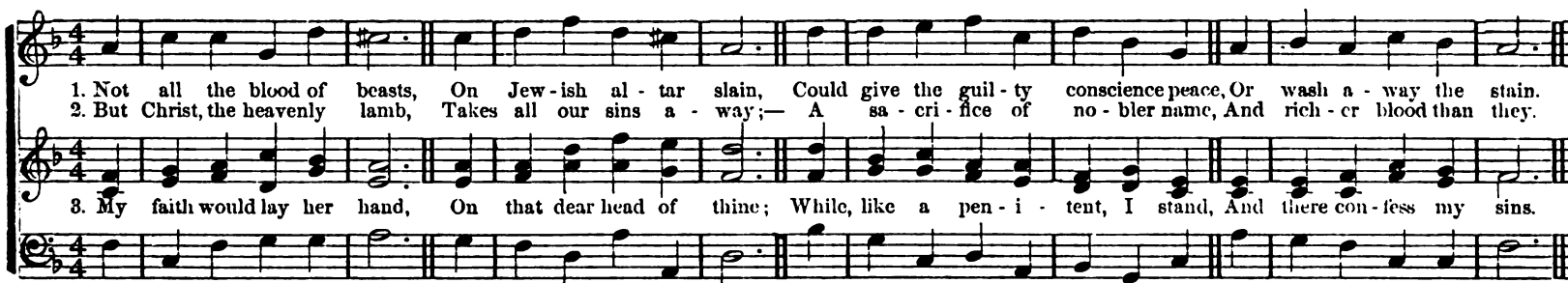
CORONATION. C. M.

OLIVER HOLDEN.

All hail the pow'r of Jesus' name! Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all; Bring forth the royal diadem, And crown him Lord of all.

NAPLES. S. M.

J. P. MORGAN. 177

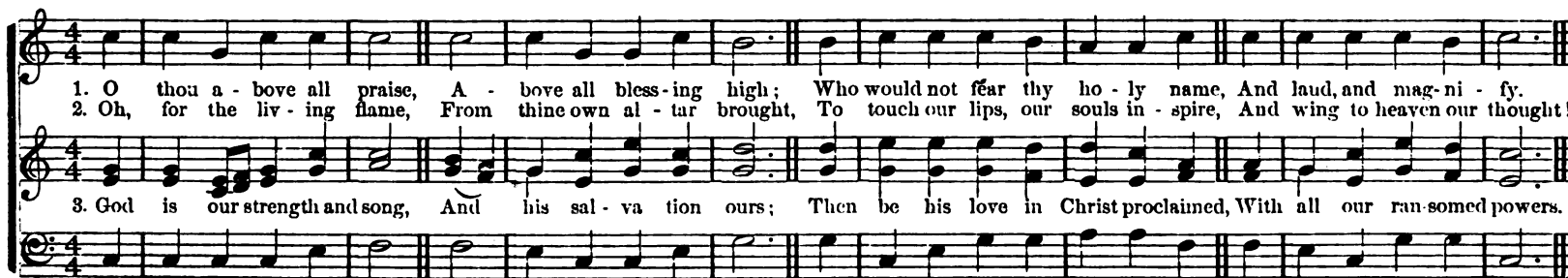


1. Not all the blood of beasts, On Jew-ish al-tar slain, Could give the guilt-y conscience peace, Or wash a-way the stain.
 2. But Christ, the heavenly lamb, Takes all our sins a-way;— A sa-cri-fice of no-bler name, And rich-cr blood than they.

3. My faith would lay her hand, On that dear head of thine; While, like a pen-i-tent, I stand, And there con-fess my sins.

KALMAR. S. M.

♯.

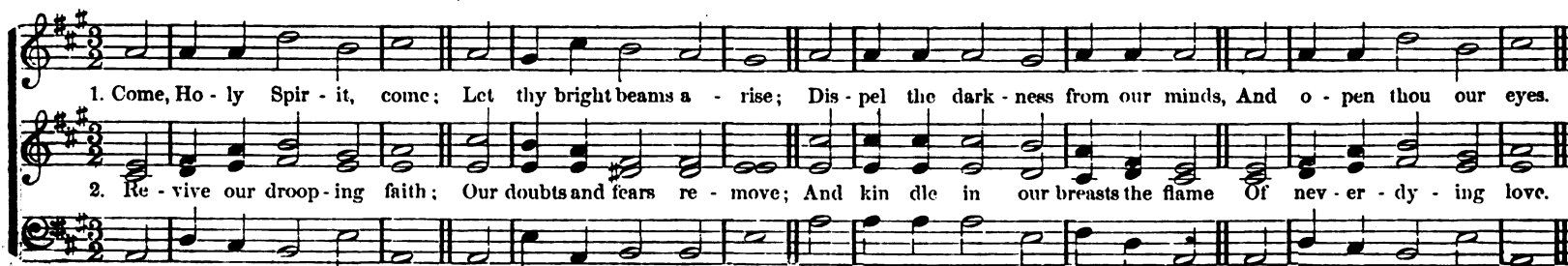


1. O thou a-bove all praise, A-bove all bless-ing high; Who would not fear thy ho-ly name, And laud, and mag-ni-fy.
 2. Oh, for the liv-ing flame, From thine own al-tar brought, To touch our lips, our souls in-spire, And wing to heaven our thought!

3. God is our strength and song, And his sal-va-tion ours; Then be his love in Christ proclaimed, With all our ran-somed powers.

McCOY. S. M.

L. C. EVERETT.



1. Come, Ho-ly Spir-it, come; Let thy bright beams a-rise; Dis-pel the dark-ness from our minds, And o-pen thou our eyes.
 2. Re-vive our droop-ing faith; Our doubts and fears re-move; And kin-dle in our breasts the flame Of nev-er-dy-ing love.

178 *Can More.*

SALLUST. S. M.

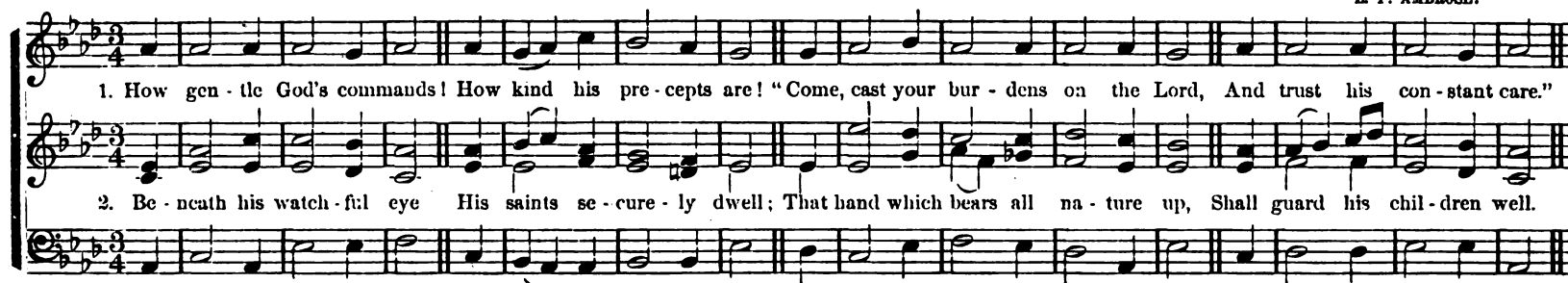
J. D. HUNT



1. My Mak - er and my King, To thee my all I owe; Thy sovereign boun - ty is the spring, Whence all my bless - ings flow.
 2. The crea - ture of thy hand, On thee a - lone I live; My God, thy ben - e - fits de - mand More praise than I can give.
 3. O, let thy grace in - spire My soul with strength di - vine; Let all my powers to thee as - pire, And all my days be thine.

DORAN. S. M.

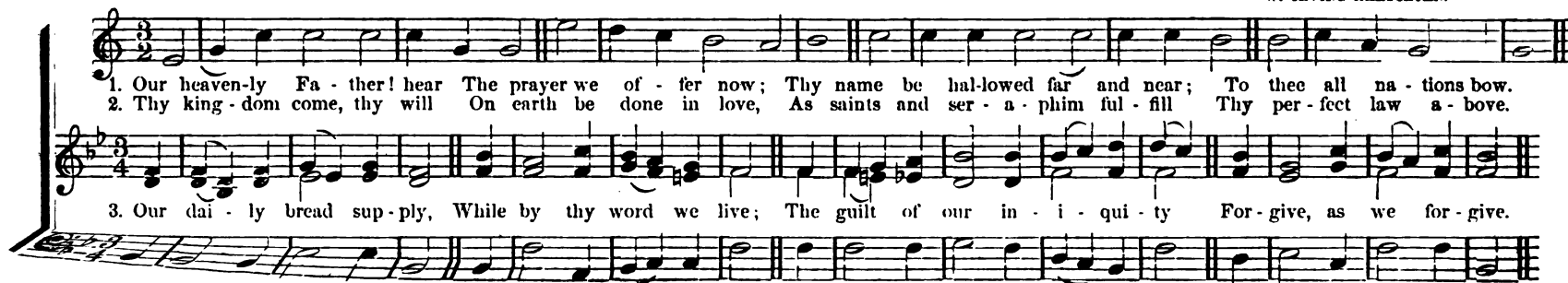
E. P. AMBROSE.



1. How gen - tle God's commands! How kind his pre - cepts are! "Come, cast your bur - dens on the Lord, And trust his con - stant care."
 2. Be - neath his watch - ful eye His saints se - cure - ly dwell; That hand which bears all na - ture up, Shall guard his chil - dren well.

MILTON. S. M.

W. IRVING HARTSHORN.



1. Our heaven - ly Fa - ther! hear The prayer we of - fer now; Thy name be hal - lowed far and near; To thee all na - tions bow.
 2. Thy king - dom come, thy will On earth be done in love, As saints and ser - a - phim ful - fill Thy per - fect law a - bove.
 3. Our dai - ly bread sup - ply, While by thy word we live; The guilt of our in - i - qui - ty For - give, as we for - give.

Legato.

INDIA. S. M.

E. ROBERTS

179

1. How charming is the place, Where my Re-deem-er God Un-veils the glo-ries of his face, And sheds his love a-broad.
2. Not the fair pal-a-cies, To which the great re-sort, Are once to be com-pared with this, Where Je-sus holds his court.
3. Here, on the mer-cy-seat, With ra-diant glo-ry crowned, Our joy-ful eyes be-hold thee sit, And smile on all a-round.

AVILA. S. M.

J. H. TENNEY.

1. Come, we who love the Lord, And let our joys be known; Join in a song of sweet ac-cord, And thus sur-round the throne.
2. The sor-rows of the mind Be ban-ished from the place! Re-li-gion nev-er was de-signed To make our pleasures less.
3. Let those re-fuse to sing, Who nev-er knew our God; But fa-v'rites of the heavenly King Should speak their joys a-broad.

BURGOS. S. M.

1. Be-hold! what wondrous grace The Fa-ther has be-stowed, On sin-ners of a mor-tal race, To call them sons of God
2. 'Tis no sur-pris-ing thing, That we should be un-known; The Jew-ish world knew not their King,—God's ev-er-last-ing Son.

JACKSONVILLE. S. M. Double.

M. ROBERTS.

1. How beauteous are their feet Who stand on Zi-on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal.
 2. How hap - py are our ears, That hear this joy - ful sound! Which kings and prophets wait - ed for, And sought, but nev - er found.

3. The watch-man join their voice, And tune - ful notes em - ploy; Je - ru - sa - lem breaks forth in songs, And des - erts learn the joy.

How charming is their voice! How sweet their tidings are! "Zi-on, be - hold thy Sav-iour King; He reigns and tri - umphs here."
 How bless - ed are our eyes, That see this heavenly light! Proph-ets and kings de - sired it long, But died with - out the sight.

The Lord makes bare his arm Through all the earth a - broad; Let eve - ry na - tion now be - hold Their Sav - iour and their God.

IVREA. S. M.

Dr. A. B. EVERETT.

1. A - rise, and bless the Lord, Ye peo - ple of his choice; A - rise, and bless the Lord your God, With heart, and soul, and voice.
 2. Though high a - bove all praise, A - bove all blessing high, Who would not fear his ho - ly name, And laud, and mag - ni - fy?

3. O for the liv - ing flame From his own al - tar brought, To touch our lips, our souls in - spire, And wing 'to heaven our thought!

FRAENZA. S. M.

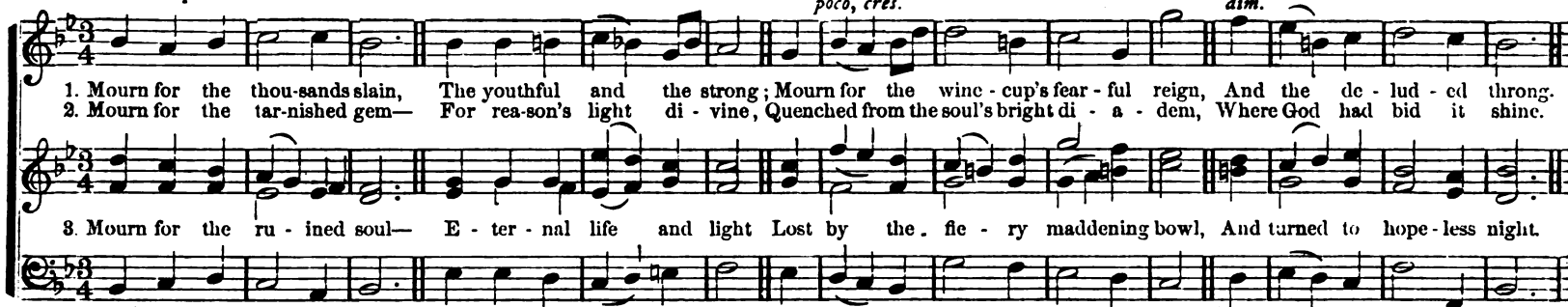
J. P. MORGAN.

181

With expression.

poco, cres.

dim.



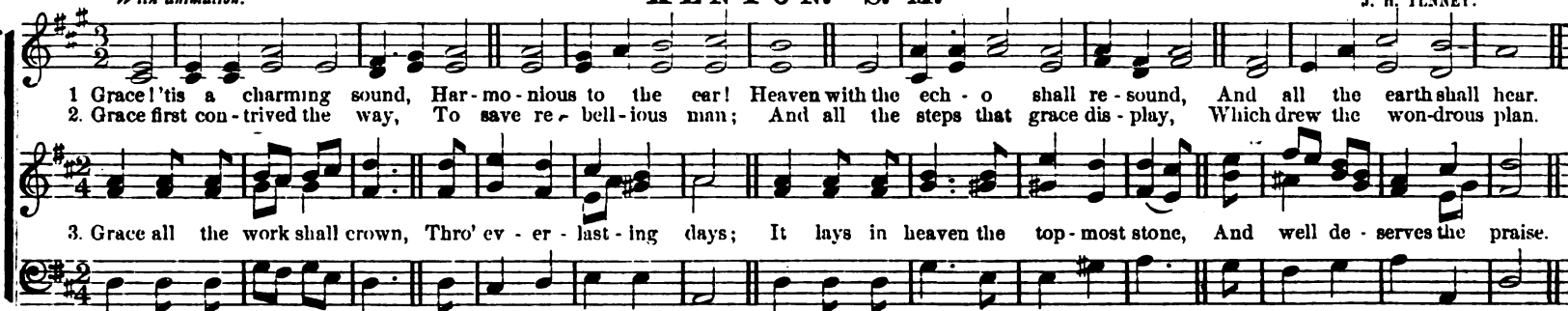
1. Mourn for the thou-sands slain, The youthful and the strong; Mourn for the wine-cup's fear-ful reign, And the de-lud-ed throng.
2. Mourn for the tar-nished gem— For rea-son's light di-vine, Quenched from the soul's bright di-a-den, Where God had bid it shine.

3. Mourn for the ru-ined soul— E-ter-nal life and light Lost by the . fle-ry maddening bowl, And turned to hope-less night.

KENYON. S. M.

J. H. TENNEY.

With animation.

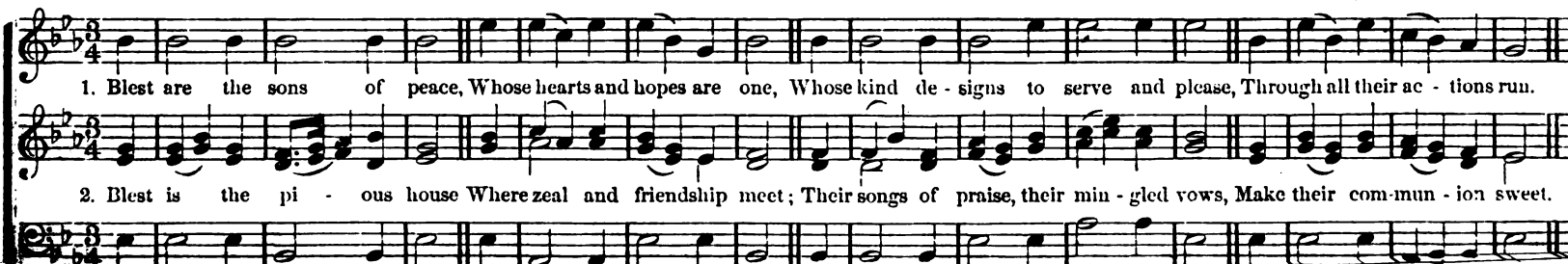


1. Grace! 'tis a charming sound, Har-mo-nious to the ear! Heaven with the ech-o shall re-sound, And all the earth shall hear.
2. Grace first con-tributed the way, To save re-bell-ious man; And all the steps that grace dis-play, Which drew the won-drous plan.

3. Grace all the work shall crown, Thro' ev-er-last-ing days; It lays in heaven the top-most stone, And well de-serves the praise.

JALISCO. S. M.

J. M. WIMER.



1. Blest are the sons of peace, Whose hearts and hopes are one, Whose kind de-signs to serve and please, Through all their ac-tions run.

2. Blest is the pi-ous house Where zeal and friendship meet; Their songs of praise, their min-gled vows, Make their com-mun-ion sweet.

182 *Allegro.*

BURKVILLE. S. M.

E. ROBERTS.

1. Al-might-y Mak-er, God! How wondrous is thy name! Thy glo-ries how dif-fused a-broad Through the cre-a-tion's frame
 2. The lark mounts up the sky, With un-am-bi-tious song, And bears her Mak-er's praise on high, Up-on her art-less tongue.

3. My soul would rise and sing To her Cre-a-tor, too: Fain would my tongue a-dore my King, And pay the wor-ship due.

DIXAN. S. M.

1. The Ad-vent of our King Our prayers must now em-ploy, And we must hymns of wel-come sing, In strains of ho-ly joy.
 2. The ev-er-last-ing Son In-car-nate deigns to be; Him-self a serv-ant's form puts on, To set his serv-ants free.

3. Daughter of Si-on, rise To meet thy low-ly King; Nor let thy faith-less heart des-pise The peace he comes to bring.

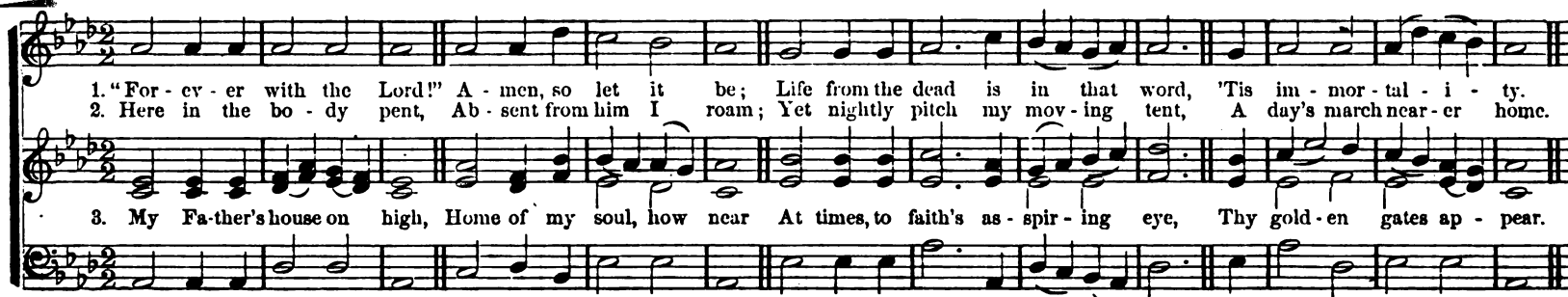
CARMAN. S. M.

Dr. A. B. EVERETT.

1. Our will-ing feet shall stand With-in the tem-ple-door, While young and old, in many a band, Shall throng the sa-cred floor.

2. Thith-er the tribes re-pair, Where all are wont to meet, And, joy-ful in the house of prayer, Bend at thy mer-cy-seat.

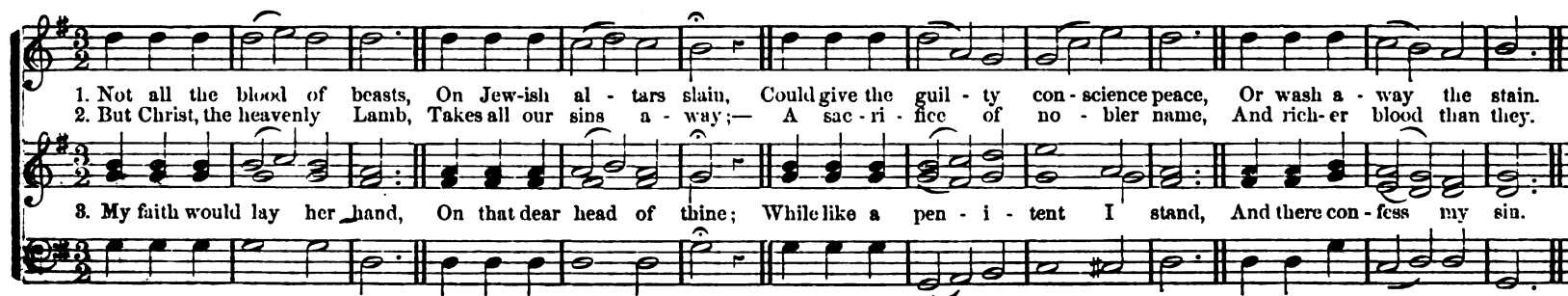
ELLSWORTH. S. M.



1. "For - ev - er with the Lord!" A - men, so let it be; Life from the dead is in that word, 'Tis im - mor - tal - i - ty.
 2. Here in the bo - dy pent, Ab - sent from him I roam; Yet nightly pitch my mov - ing tent, A day's march near - er home.
 3. My Fa - ther's house on high, Home of my soul, how near At times, to faith's as - spir - ing eye, Thy gold - en gates ap - pear.

FERN. S. M.

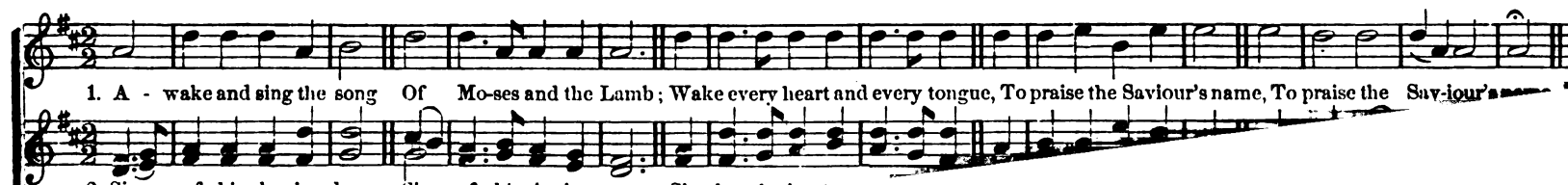
ASA BETTEVER.



1. Not all the blood of beasts, On Jew-ish al - tars slain, Could give the guil - ty con - science peace, Or wash a - way the stain.
 2. But Christ, the heavenly Lamb, Takes all our sins a - way;— A sac - ri - fice of no - bler name, And rich - er blood than they.
 3. My faith would lay her hand, On that dear head of thine; While like a pen - i - tent I stand, And there con - fess my sin.

OTIS. S. M.

E. ROBERTS.



1. A - wake and sing the song Of Mo - ses and the Lamb; Wake every heart and every tongue, To praise the Saviour's name, To praise the Sav - iour's name.

184 *Andante.*

KALUGA. S. M.

J. P. MORUAN.

1. As chang-ing as the moon Is man's es - tate be - low; To his bright day of glad-ness soon Suc - ceeds a night of woe.
2. The night of woe re - signs Its dark - ness and its grief; A - gain the morn of com - fort shines, And brings our souls re - lief.
3. Yet not to fick - le chance Is man's con - di - tion giv'n; His dark and shin - ing hours ad-vance By the fixed laws of heav'n.

NARMADA. S. M.

E. P. AMBROSE.

1. O cease, my wan-d'ring soul, On rest-less wing to roam; All the wide world, to ei - ther pole Has not for thee a home.
2. Be - hold the Ark of God, Be - hold the o - pen door! Has - ten to gain that dear a - bode, And rove, my soul, no more.
3. There, safe thou shalt a - bide, There sweet shall be thy rest, And ev' - ry long - ing sat - is - fied, With full sal - va - tion blest.

OZREM. S. M.

L. B. WOODBURY.

1. Dear Sav-iour, we are Thine By ev - er - last - ing bands; Our hearts, our souls, we would re-sign En - tire - ly to Thy hands.
2. To Thee we still would cleave With ev - er - grow - ing zeal; If mil - lions tempt us Christ to leave, O, let them ne'er pre - vail.
3. Thy Spir-it shall u - nite Our souls to Thee, our Head; Shall form us to Thy im - age bright, And teach Thy paths to tread.

Legato.

WESTLAKE. S. M.

E. ROBERTS. 185

1. While my Re-deem-er's near, My shepherd and my guide, I bid fare-well to anx-ious fear: My wants are all sup-plied.
2. To ev-er fra-grant meads, Where rich a-bun-dance grows, His gra-cious hand in-dul-gent leads, And guards my sweet re-pose.
3. Dear Shepherd, if I stray, My wandering feet re-store; To thy fair pas-tures guide my way, And let me rove no more.

PATAVA. S. M.

J. H. TENNET.

1. We close the sa-cred day, The hal-lowed day of rest; Im-part thy spir-it, Lord, we pray, To make it tru-ly blest.
2. The truth our ears have heard, Im-press on ev-ery heart, Nor from our mem-'ry let thy word, Like fruit-less seed de-part.
3. In vain thy serv-ants sow; They wa-ter still in vain; Till thou the prom-ised grace be-stow, And breathe up-on the plain.

MUNSON. S. M.

E. A. BROOKS.

1. Hail to the Sab-bath day! The day-di-vine-ly given, When men to God their homage pay, And earth draws near to heaven.
2. Lord, in this sa-cred hour, With-in thy courts we bend, And bless thy love, and own thy power, Our Fa-ther and our Friend.

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LEAH. S. M.

E. ROBERTS.

1. If, through un-ruf-fled seas, Toward, heaven we calm-ly sail, With grate-ful hearts, O God, to thee, We'll own the fost-ring gale.

2. But should the surg-es rise, And rest de-lay to come, Blest be the sor-row-kind the storm, Which drives us near-er home.

3. Soon shall our doubts and fears All yield to Thy con-trol; Thy ten-der mer-cies shall il-lume The mid-night of the soul.

ROCHDALE. S. M.

J. P. MORGAN.

1. My Fa-ther bids me come, O, why do I de-lay? He calls the wandering spir-it home, And yet from him I stay.

2. Fa-ther the hind'rance show, Which I have failed to see; And let me now con-sent to know What keeps me far from thee.

3. Search-er of hearts, in mine Thy try-ing powers dis play; In-to the dark-est cor-ners shine— Take eve-ry vail a-way.

SUMMERDALE. S. M.

J. H. TENNEY.


1. I love the voice that calls To God's own house of prayer I love to stand with-in its walls, For Christ, the Lord, is there.

2. 'Tis sweet to raise the song Of grate-ful praise and love, U-nit-ing with the bless-ed throng Of ho-ly hearts a-bove.

Con spirito

NEVADA. S. M.

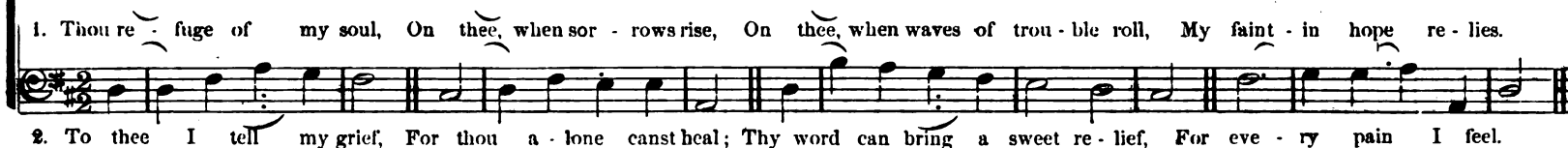
E. P. AMBROSE. 187



1. Hark, how the watchmen cry! At - tend the trum-pet's sound; Stand to your arms, the foe is nigh,— The powers of hell sur-round.
2. Who bow to Christ's command, Your arms and hearts pre - pare; The day of bat - tle is at hand,— Go forth to glo - rious war.
3. See on the mountain top, The stan - dard of your God; In Je - sus' name 'tis lift - ed up, All stained with hal - lowed blood.

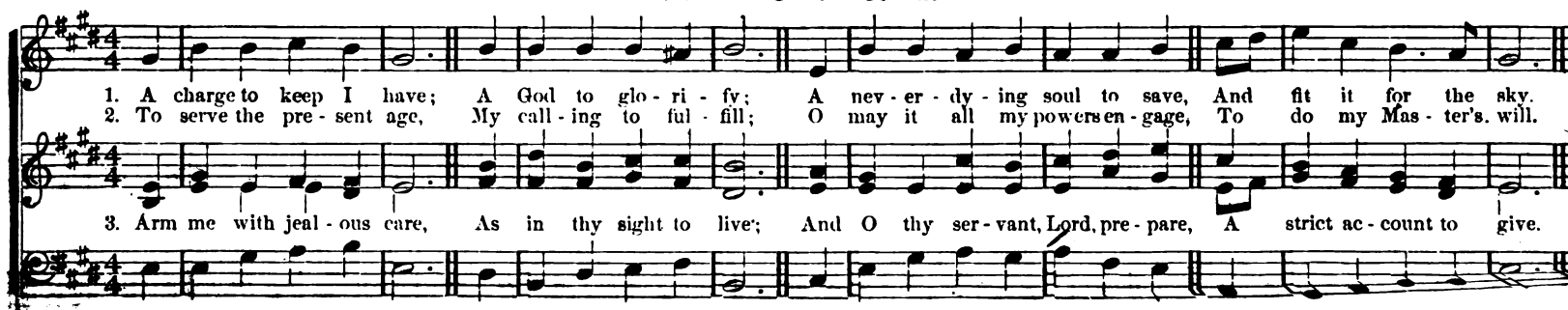
BILLINGSLEA. S. M.

J. E. HOPKINS.



1. Thou re - fuge of my soul, On thee, when sor - rows rise, On thee, when waves of trou - ble roll, My faint - in hope re - lies.
2. To thee I tell my grief, For thou a - lone canst heal; Thy word can bring a sweet re - lief, For eve - ry pain I feel.

VENICE. S. M.



1. A charge to keep I have; A God to glo - ri - fy; A nev - er - dy - ing soul to save, And fit it for the sky.
2. To serve the pre - sent age, My call - ing to ful - fill; O may it all my powers en - gage, To do my Mas - ter's will.
3. Arm me with jeal - ous care, As in thy sight to live; And O thy ser - vant, Lord, pre - pare, A strict ac - count to give.

TABARCA. S. M.

J. P. MORGAN.

1. Lord! what a fee - ble piece Is this our mor - tal frame! Our life—how poor a tri - fle 'tis, That scarce de - serves the name!

2. A - las! the brit - tle clay, That built our bod - y first! And ev - ery month, and ev - ery day, 'Tis moul - dering back to dust.

3. Our mo - ments fly a - pace, Nor will our min - utes stay; Just like a flood, our hast - y days Are sweep - ing us a - way.

TALLADEGA. S. M.

APGOMER.

1. Stand up, and bless the Lord, Ye peo - ple of his choice; Stand up, and bless the Lord your God, With heart, and soul, and voice.

2. Though high a - bove all praise, A - bove all bless - ing high, Who would not fear his ho - ly name, And laud, and mag - ni - fy?

3. O for the liv - ing flame From his own al - tar brought, To touch our lips, our souls in - spire, And wing to heaven our thought.

DOWNING. S. M.

J. A. LLOYD.

1. Now is th'ac - cept - ed time, Now is the day of grace; Now, sin - ners, come, with - out de - lay, And seek the Sav - iour's face.

2. Now is th'ac - cept - ed time, The Sav - iour calls to - day; To - mor - row it may be too late. Then why should you de - lay?

MELTING LAY. S. M.

E. P. AMBROSE.

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1. How sweet the melt-ing lay, That breaks up-on the ear, When, at the hour of ris-ing day, Chris-tians u-nite in prayer.

2 The breez-es waft their cries, Up to Je-ho-vah's throne; He lis-tens to their burst-ing sighs, And sends his bless-ings down.

3. So Je-sus rose to pray, Be-fore the morn-ing light; Once on the chill-ing mount did stay, And wres-tle all the night.

MARGIE. S. M.

J. H. TENNEY.

1. One sweet-ly sol-enn thought Comes to me o'er and o'er; Near-er my part-ing hour am I, Than e'er I was be-fore.

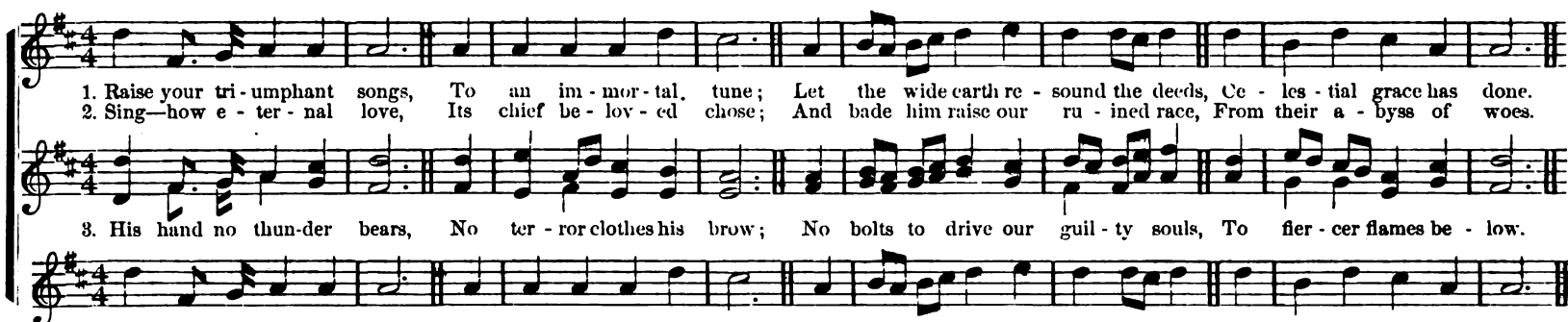
2. Near-er my go-ing home, Lay-ing the bur-den down, Leav-ing my cross of heav-y guilt, Wear-ing my star-ry crown.

Near-er my Fa-ther's house, Where man-y man-sions be; Near-er the throne where Je-sus reigns, Near-er the crys-tal sea.

Near-er that hid-den stream, Wind-ing thro' shades of night; Roll-ing its cold, dark waves be-tween Me and the world of light.

NEWARK. S. M.

K. ROBERTS.



1. Raise your tri-umphant songs, To an im-mor-tal tune; Let the wide earth re-sound the deeds, Ce-les-tial grace has done.
 2. Sing—how e-ter-nal love, Its chief be-lov-ed chose; And bade him raise our ru-ined race, From their a-byss of woes.

3. His hand no thun-der bears, No ter-ror clothes his brow; No bolts to drive our guil-ty souls, To fier-cer flames be-low.

NAPHILL. S. M.

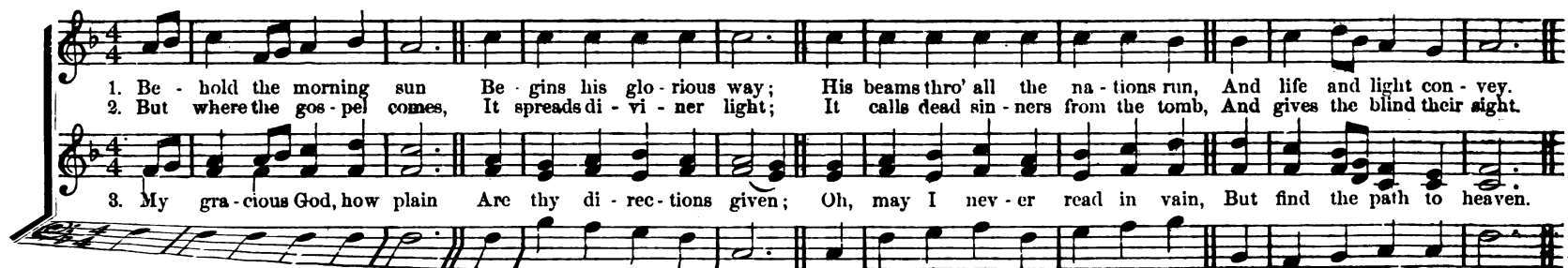


1. Re-joice in God al-way; When earth looks heavenly bright, When joy makes glad the live-long day, And peace shuts in the night.

2. Re-joice when care and woe The faint-ing soul op-press; When tears at wake-ful mid-night flow, And morn brings heav-i-ness.

ALANSON. S. M.

J. H. TENNEY.



1. Be-hold the morning sun Be-gins his glo-rious way; His beams thro' all the na-tions run, And life and light con-vey.
 2. But where the gos-pel comes, It spreads di-vi-ner light; It calls dead sin-ners from the tomb, And gives the blind their sight.

3. My gra-cious God, how plain Are thy di-rec-tions given; Oh, may I nev-er read in vain, But find the path to heaven.

OSSOLA. S. M.

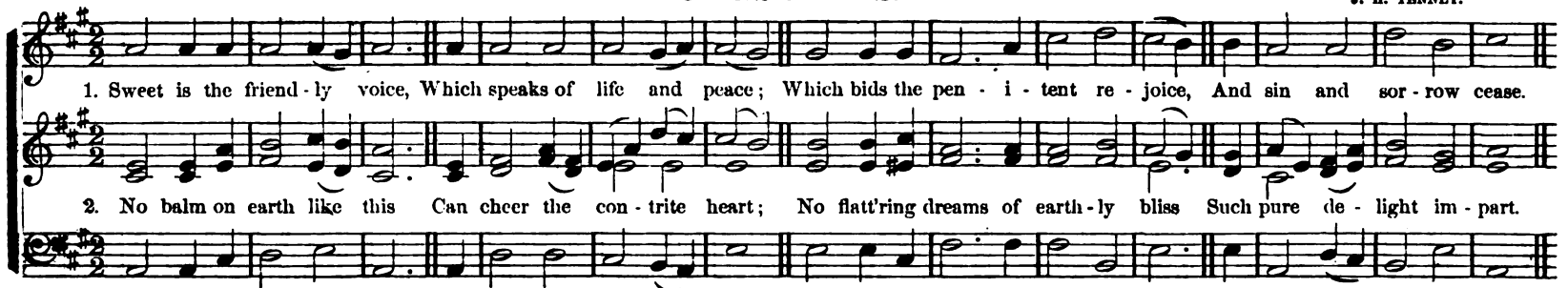
191



1. Come to the house of prayer! O thou af-flict-ed, come; The God of peace shall meet thee there; He makes that house his home.
 2. Come to the house of praise! Ye who are hap-py now; In sweet-ac-cord your voi-ces raise, In kin-dred hom-age bow.
 3. Ye a-ged, hith-er come! For ye have felt his love; Soon shall your trembling tongues be dumb—Your lips for-get to move.

ATCHISON. S. M.

- J. H. TENNEY.




1. Sweet is the friend-ly voice, Which speaks of life and peace; Which bids the pen-i-tent re-joice, And sin and sor-row cease.
 2. No balm on earth like this Can cheer the con-trite heart; No flatt'ring dreams of earth-ly bliss Such pure de-light im-part.

Moderato.

PAOLO. S. M.

E. ROBERTS.



1. Did Christ o'er sin-ners weep, And shall our cheeks be dry? Let floods of pen-i-ten-tial grief Burst forth from ev-ery eye.
 2. The Son of God in tears, An-gels with won-der see! Be thou as-ton-ished, O my soul, He shed those tears for thee.
 3. He wept that we might weep; Each sin de-mands a tear; In heaven a-lone no sin is found, And there's no weep-ing there.

RARITAN. S. M.

1. An ex - ile for the Faith Of his In - car - nate Lord, Be - yond the stars, be - yond all space, His soul in vis - ion soared:
 2. There saw in glo - ry Him Who liv - eth, and was dead, There Ju - dah's Li - on and the Lamb That for our ran - som bled:

3. There of the king - dom learnt The mys - ter - ies sub - lime; How, sown in mar - tyrs' blood, the Faith Should spread from clime to. clime.

Allegretto.

ROSONA. S. M.

J. P. MORGAN.

1. The Lord my Shep - herd is; I shall be well sup - plied: Since He is mine, and I am His, What can I want be - side?
Cres. *Dim.*

2. He leads me to the place Where heav'nly pas - ture grows, Where liv - ing wa - ters gen - tly pass, And full sal - va - tion flows.

JETER. S. M.

Dr. A. B. EVERETT.

1. In true and pa - tient hope, My soul, on God at - tend; And calm - ly, con - fi - dent - ly look Till he sal - va - tion send.
 2. I shall His good - ness see, While on His name I call; He will de - fend and strengthen me, And I shall nev - er fall.

3. Je - sus, to Thee I fly, My re - fuge, and my tower; Up - on Thy faith - ful love re - ly, And find Thy sav - ing power.

VERONA. S. M.

E. ROBERTS.

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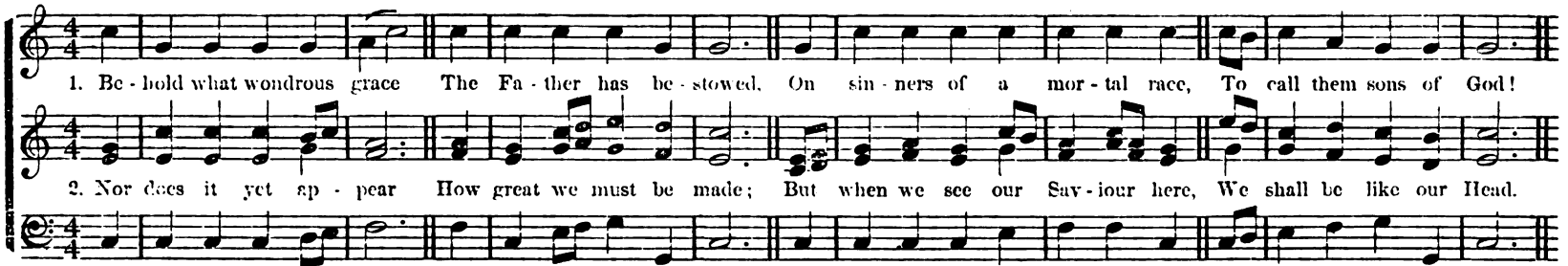


1. Lord, at this clos-ing hour, Es-tab-lish ev-ery heart Up-on thy word of truth and power, To keep us when we part.
2. Peace to our breth-ren give; Fill all our hearts with love; In faith and pa-tience may we live, And seek our rest a-bove.

3. Thro' changes bright or drear, We would thy will pur-sue; And toil to spread thy king-dom here, Till we its glo-ry view.

GALICIA. S. M.

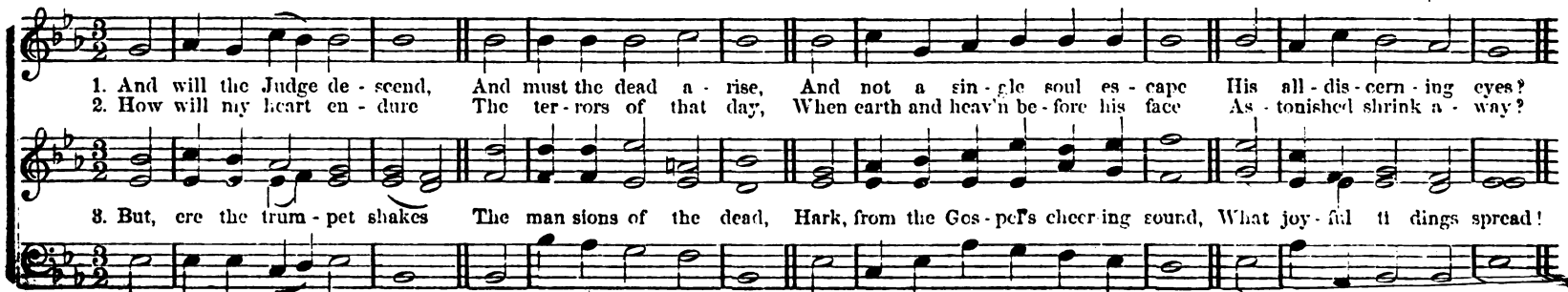
J. E. HOPKINS.



1. Be-hold what wondrous grace The Fa-ther has be-stowed, On sin-ners of a mor-tal race, To call them sons of God!
2. Nor does it yet ap-pear How great we must be made; But when we see our Sav-iour here, We shall be like our Head.

PENN. S. M.

†



1. And will the Judge de-scend, And must the dead a-rise, And not a sin-gle soul es-cape His all-dis-cern-ing eyes?
2. How will my heart en-dure The ter-rors of that day, When earth and heav'n be-fore his face As-tonished shrink a-way?

3. But, ere the trum-pet shakes The man-sions of the dead, Hark, from the Gos-pel's cheer-ing sound, What joy-ful ti-dings spread!

RESTING PLACE. S. M.

E. ROBERTS.

1. My spir - it on thy care, Blest Sav - iour I re - cline; Thou wilt not leave me to des - pair, For thou art love di - vine.
 2. In thee I place my trust, On thee I calm - ly, rest; I know thee good—I know thee just, And count thy choice the best.
 3. What-e'er e - vents be - tide, Thy will they all per - form; Safe in thy breast my head I hide, Nor fear the com - ing storm.

RIGON. S. M.

1. Give to the winds thy fears; Hope and be un - dis - may'd; God hears thy sighs, and counts thy tears, God shall lift up thy head.
 2. Thro' waves, thro' clouds and storms, He gent - ly clears thy way; Wait thou his time; so shall this night Soon end in joy - ous day.

Andante con moto.

HANOVER. S. M.

J. P. MORGAN.

1. Now let our voi - ces join, To form a sa - cred song; Ye pil - grims in Je - ho - vah's ways, With mu - sic pass a - long.
 2. How straight the path ap - pears, How o - pen and how fair! No lurk - ing gins t'en - trap our feet, No fierce des - troy - er there.
 2 But flowers of par - a - dise, In rich pro - fu - sion spring; The Sun of glo - ry gilds the path, And dear com - pan - ions sing.

BRIGHT. S. M. Double.

APCOMER.

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1. I was a wandering sheep, I did not love the fold; I did not love the Shepherd's voice, I would not be con-troll'd;
2. The Shep-herd sought his sheep, The Fa-ther sought his child; They fol-lowed me o'er vale and hill, O'er des-erts waste and wild:

8. They spoke in ten-der love, They raised my droop-ing head; They gen-tly closed my bleed-ing wounds, My faint-ing soul they fed:

Rit.

I was a way-ward child, I did not love my home, I did not love my Fa-ther's voice, I loved a-far to roam.
They found me nigh to death, Fam-ished, and faint, and lone; They bound me with the bands of love; They saved the wandering one.

They washed my filth a-way. They made me clean and fair; They brought me to my home in peace, The long-sought wan-der-er.

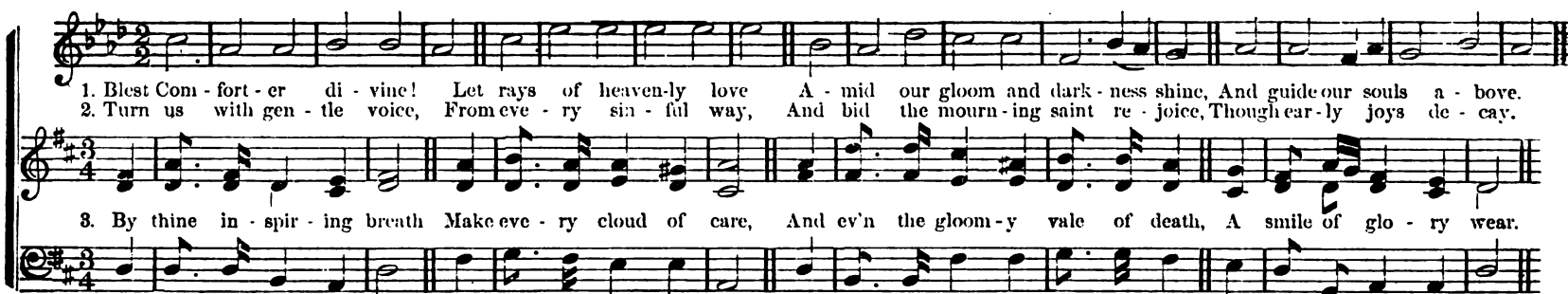
DALRYMPLE. S. M.

1. The day is past and gone; The eve-ning shades ap-pear: O may we all re-mem-ber well The night of death draws near.

2. We lay our gar-ments by, Up-on our beds to rest; So death shall soon dis-robe us all Of what is here pos-sessed.

ITHICA. S. M.

E. ROBERTS.

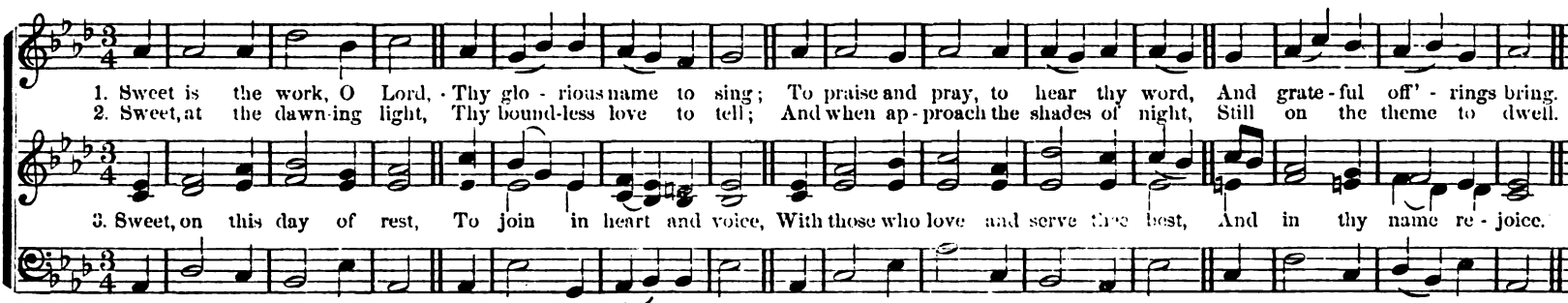


1. Blest Com - fort - er di - vine! Let rays of heav - en - ly love A - mid our gloom and dark - ness shine, And guide our souls a - bove.
 2. Turn us with gen - tle voice, From eve - ry sin - ful way, And bid the mourn - ing saint re - joice, Though ear - ly joys de - cay.

3. By thine in - spir - ing breath Make eve - ry cloud of care, And ev'n the gloom - y vale of death, A smile of glo - ry wear.

ELGIN. S. M.

J. H. TENNEY.



1. Sweet is the work, O Lord, Thy glo - rious name to sing; To praise and pray, to hear thy word, And grate - ful off' - rings bring.
 2. Sweet, at the dawn - ing light, Thy bound - less love to tell; And when ap - proach the shades of night, Still on the theme to dwell.

3. Sweet, on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name re - joice.

PERU. S. M.

E. P. AMBROSE.



1. The Spir - it, in our hearts, Is whispering, "Sin - ner, come;" The bride, the church of Christ, pro - claims To all his chil - dren, "Come!"

2. Let him that hear - eth say To all a - bout him, "Come!" Let him that thirsts for right - eous - ness, To Christ, the foun - tain, come!

DUNBAR. S. M. No. 1.

CORELLI

197

1. How swift the torrent rolls, That bears us to the sea! The tide that bears our thoughtless souls To vast e - ter - ni - ty!

2. Our fathers, where are they, With all they called their own? Their joys and griefs, and hopes and cares, And wealth and honor gone!

3. And where the fathers lie, Must all the chil - dren dwell? Nor other her - rit - age pos - sess, But such a gloomy cell?

DUNBAR. S. M. No. 2.

CORELLI

1. When o - verwhelmed with grief, My heart with - in me dies; Help - less and far from all re - lief, To heav'n I lift mine eyes.

2. Oh! lead me to the rock, That's high a - bove my head; And make the cov - ert of thy wings My shel - ter and my shade.

TALBUT. S.M.

‡.

1. I love Thy kingdom, Lord, The house of Thine a - bode, The Church our blest Redeemer saved, With His own precious blood, With his own precious blood.

2. I love Thy church, O God! Her walls before Thee stand, Dear as the ap - ple of Thine eye, And graven on Thy hand, And graven on Thy hand.

3. For her my tears shall fall, For her my prayers ascend; To her my cares and toils be giv'n, Till toils and cares shall end, Till toils and cares shall end.

DENNIS. S. M.

NAGELL.

1. The Lord my Shepherd is, I shall be well sup-plied; Since he is mine and I am his, What can I want be-side.
 2. He leads me to the place Where heavenly pas-ture grows, Where liv-ing wa-ters gent-ly pass, And full sal-va-tion flows.

LABAN. S. M.

Dr. L. MASON. By permission.

My soul, be on thy guard. Ten thou-sand foes a-rise; And hosts of sin are press-ing hard To draw thee from the skies.

STATE STREET. S. M.

J. C. WOODMAN.

Come, Ho-ly Spir-it, come! Let thy bright beams a-rise. Dis-pel the sor-row from our minds, The dark-ness from our eyes.

ST. THOMAS. S. M.

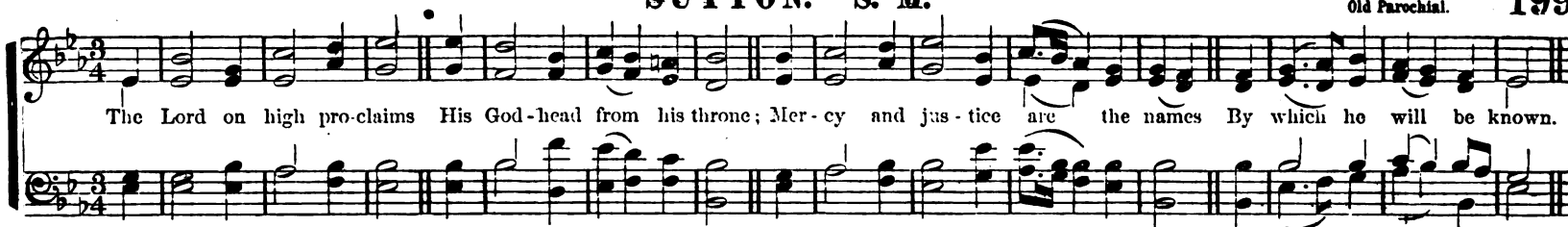
HANDEL.

My soul, re-peat his praise, Whose mer-cies are so great; Whose an-ger is so slow to rise, So rea-dy to a-bate

SUTTON. S. M.

Old Parochial.

199

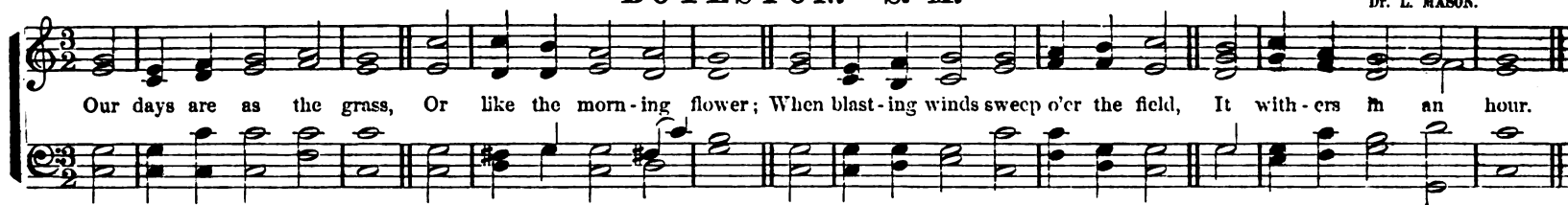


The Lord on high pro-claims His God-head from his throne; Mer-cy and jus-tice are the names By which he will be known.

This musical score is for the hymn 'Sutton S. M.' in G major and 4/4 time. It features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

BOYLSTON. S. M.

Dr. L. MASON.

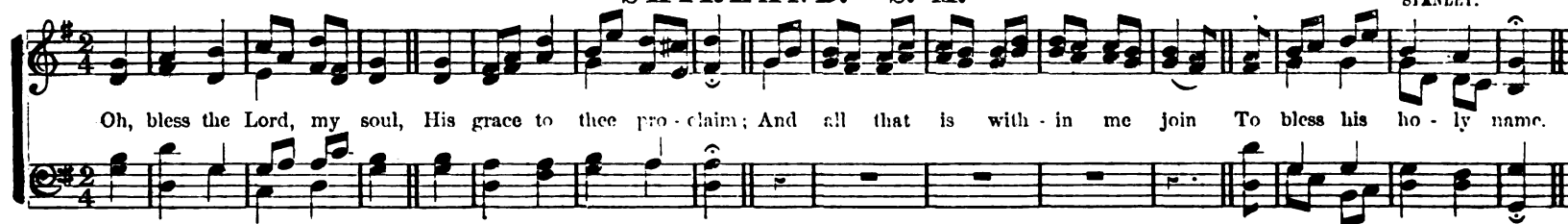


Our days are as the grass, Or like the morn-ing flower; When blast-ing winds sweep o'er the field, It with-ers in an hour.

This musical score is for the hymn 'Boylston S. M.' in G major and 3/4 time. It features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

SHIRLAND. S. M.

STANLEY.

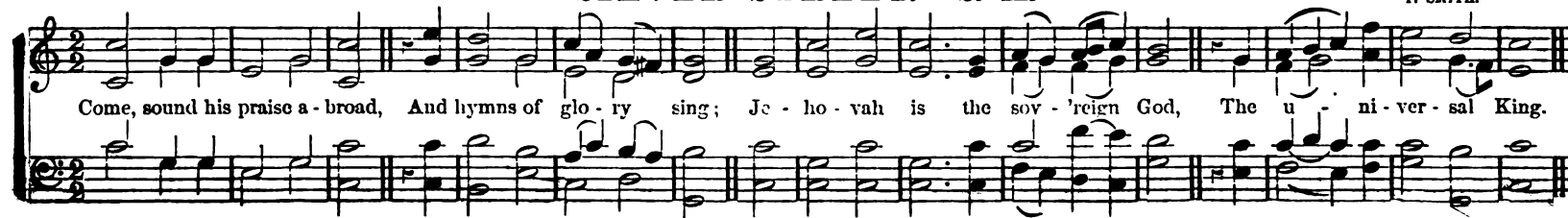


Oh, bless the Lord, my soul, His grace to thee pro-claim; And all that is with-in me join To bless his ho-ly name.

This musical score is for the hymn 'Shirland S. M.' in G major and 4/4 time. It features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

SILVER STREET. S. M.

I. SMITH.



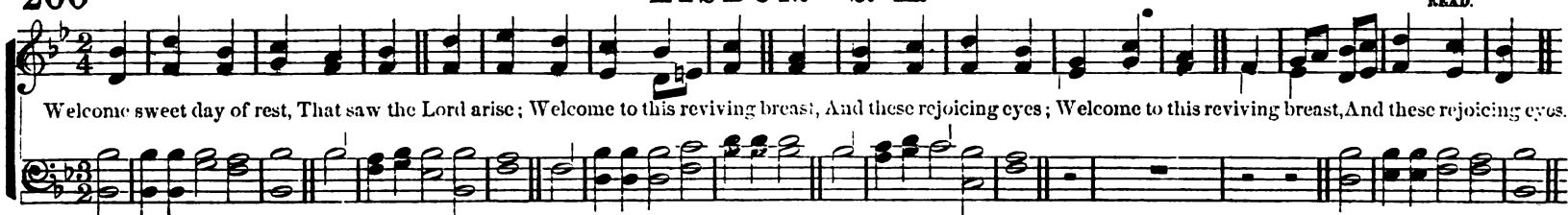
Come, sound his praise a-broad, And hymns of glo-ry sing; Je-ho-vah is the sov-'reign God, The u-ni-ver-sal King.

This musical score is for the hymn 'Silver Street S. M.' in G major and 4/4 time. It features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

200

LISBON. S. M.

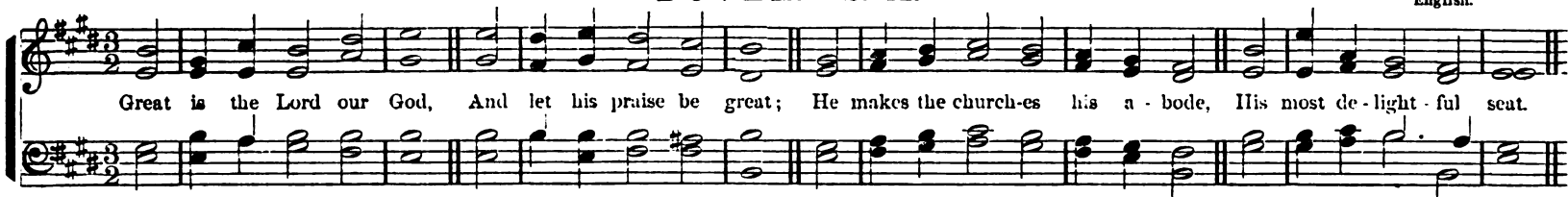
READ.



Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes; Welcome to this reviving breast, And these rejoicing eyes.

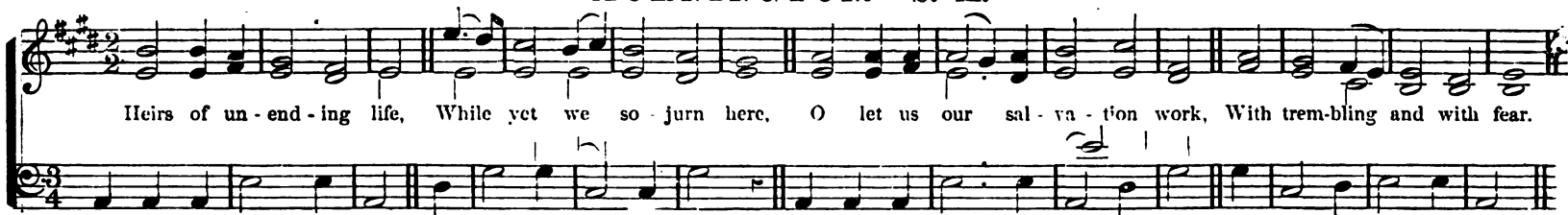
DOVER. S. M.

English.



Great is the Lord our God, And let his praise be great; He makes the church-es his a - bode, His most de - light - ful seat.

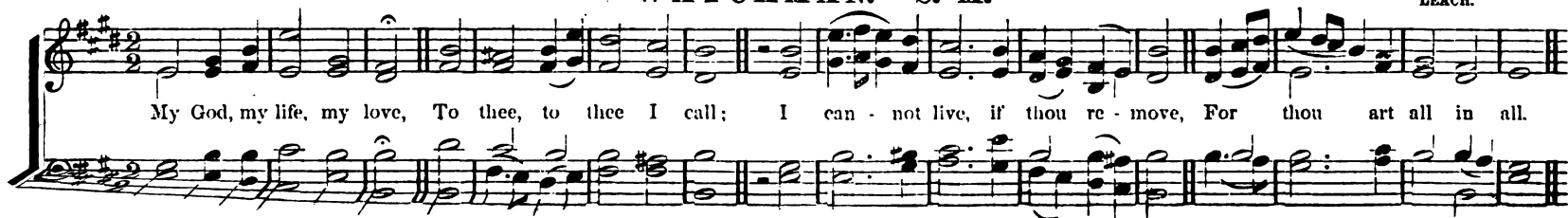
MORNINGTON. S. M.



Heirs of un - end - ing life, While yet we so - jurn here, O let us our sal - va - tion work, With trem - bling and with fear.

WATCHMAN. S. M.

LEACH.



My God, my life, my love, To thee, to thee I call; I can - not live, if thou re - move, For thou art all in all.

(1st P. M.)
See also Pages 119 & 127.

KIRKWOOD. L. M. 6 lines.

R. ROBERTS. 201

1. Thou art, O God, the life and light Of all this wondrous world we see; Its glow by day, its smile by night, Are but reflections caught from thee;
2. When day, with farewell beam, delays Among the opening clouds of even, And we can almost think we gaze, Thro' opening vistas in - to heaven, -
3. When night, with wings of starry gloom, O'ershadows all the earth and skies, Like some dark, beautiful bird, whose plume Is sparkling with unnumbered eyes, -

1st P. M.

MILLARD. L. M. 6 lines.

J. H. TENNEY.

Where'er we turn, thy glories shine, And all things fair and bright are thine.
Those hues that mark the sun's decline, So soft, so radiant, Lord, are thine.
That sacred gloom, those fires divine, So grand, so countless, Lord, are thine.
1. Je - sus, thy boundless love to me, No thought can reach, no tongue declare.
2. My Saviour, thou thy love to me, In shame, in want, in pain hast show'd

O knit my thankful heart to thee, And reign without a rival there; Thine, wholly thine alone, I am— Be thou alone my constant flame.
For me, on the accursed tree, Thou pour'est forth thy guiltless blood; Thy wounds upon my heart impress, Nor aught shall the lov'd stamp of - face.

202

(1st P. M.)

PALESTRINA. L. M. 6 lines.

MAZZINGHI.

1. Peace, trou-bled soul, whose plain-tive moan Hath taught each scene the note.... of woe; Cease thy com-plaint, sup-press thy groan,

And let.... thy tears for-get to flow: Be-hold, the pre-cious balm is found, To lull..... thy pain, and heal thy wound

(1st P. M.)

SYRIA. L. M. 6 lines.

E. P. ANDROSE.

1. { Father of mer-cies, God of love? Oh! hear an hum-ble suppliant's cry; } Bend from thy lofty seat a-bove—Thy throne of glori-ous ma-jes-ty { Oh! I deign to hear my mournful voice, And bid my drooping heart re-joice.

(1st P. M.)

MELROSE. L. M. 6 lines.

I. R. WOODBURY.

1. { When, with sad footsteps, memory roves 'Mid smitten joys and bu-ried loves, } When sleep my tear-ful pil-low flies, And dew-y morn-ing drinks my sighs, { Still to thy prom-ise, Lord! I flee, That "as my day, my strength shall be."

Moderato.

(2d P. M.)

NEWCOURT. L. P. M.

H. BOND.

203

1. I'll praise my Maker with my breath; And, when my voice is lost in death, Praise shall employ my nobler powers: My days of praise shall ne'er be past,
2. Happy the man, whose hopes rely On Israel's God;—he made the sky, And earth, and seas, and all their train: His truth for ev - er stands se - cure;
3. He loves his saints,—he knows them well, But turns the wicked down to hell; Thy God, O Zi - on! ev - er reigns; Let eve - ry tongue, and eve - ry age,

(2d P. M.)

NEWBERN. L. P. M.

E. ROBERTS.

While life, and thought, and being last, Or in-mor-tal-i - ty endures,
He saves th' oppressed, he feeds the poor; And none shall find his promise vain.
In this ex - al - ted work engage: Praise him in ever-last-ing strains.
1. I love the vol-umes of thy word; What light and joy these leaves afford,
2. From the discoveries of thy law, The per-fect rules of life I draw;
3. Thy threat'nings wake my slumb'ring eyes, And warn me where my danger lies;

To souls benighted and distressed! Thy precepts guide my doubtful way, Thy fear for - bids my feet to stray, Thy promise leads my heart to rest.
These are my stu - dy and de - light: Not hon - or so in - vites the taste, Nor gold, that hath the furnace passed, Appears so pleasing to the sight.
But 'tis thy bless-ed gos-pel, Lord! That makes my guilty conscience clear, Converts my soul, subdues my sin, And gives a free, but large, re-ward.

204

(2d P. M.)

REMINGTON. L. P. M.

J. H. TENNEY.

1. Ye saints and serv-ants of the Lord, The triumphs of his name re - cord, His sacred name for - ev - er bless; Where'er the cir - cling sun displays

2. God thro' the world extends his sway! The regions of e - ter - nal day But shadows of his glo - ry are; To him whose ma - jes - ty ex - cels,

(2d P. M.)

ZAMORA. L. P. M.

His ris - ing beams or setting rays, Due praise to his great name address.

Who made the heav'n wherein he dwells, Let no cre - a - ted pow'r compare.

1. Let all the earth their voices raise, To sing the choicest psalm of praise;
2. He framed the globe, he built the sky, He made the shining worlds on high,
3. Come the great day, the glorious hour, When earth shall feel his saving power,

To sing and bless Je - ho - vah's name: His glo - ry let the hea - then know; His wonders to the nations show: And all his say - ing works pro - claim.
And reigns complete in glo - ry there; His beams are ma - jes - ty and light; His beauties—how divinely bright! His temple—how di - vine - ly fair!

And barb'rous nations fear his name! Then shall the race of man confess The beauty of his ho - li - ness, And, in his courts, his grace proclaim.

(3rd P. M.)

SANFORD. H. M.

H. TUCKER. 205

Tell all a -

1. Come, eve-ry pi - ous heart, That loves the Sav - iour's name! Your no - blest powers ex - ert, To cel - e - brate his fame; Tell all a -

2. He left his star - ry crown, And laid his robes a - side; On wings of love came down, And wept, and bled, and died; What he en -

Tell all a -

(3rd P. M.)

ZEALAND. H. M.

E. ROBERTS.

-bove, Tell all a-bove and all be - low,

- bove, and all be - low, The debt of love to him you owe.

- dured, no tongue can tell, To save our souls from death and, hell.

- bove, Tell all a-bove and all be - low,

1. O thou that hearest prayer! At - tend our humble cry;

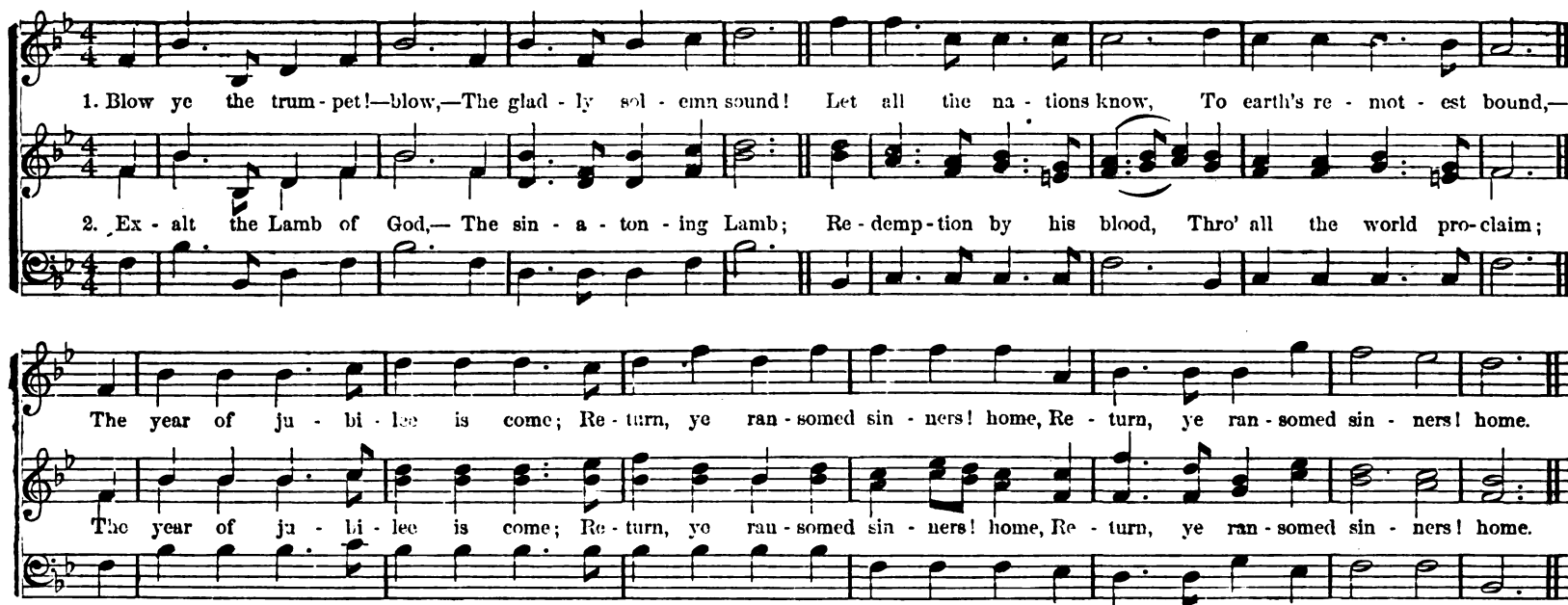
2. If earth - ly pa - rents hear Their children when they cry;

And let thy ser - vants share Thy bless - ing from on high! We plead the prom - ise of thy word; Grant us thy Ho - ly Spir - it, Lord!

If they, with love sin - cere, Their va - ried wants supply; Much more wilt thou thy love dis - play, And an - swer when thy chil - dren pray,

BROOKLYN. H. M.

J. ZUNDEL. By permission.



1. Blow ye the trum-pet!—blow,—The glad - ly sol - emn sound! Let all the na - tions know, To earth's re - mot - est bound,—

2. Ex - alt the Lamb of God,— The sin - a - ton - ing Lamb; Re - demp - tion by his blood, Thro' all the world pro-claim;

The year of ju - bi - lee is come; Re - turn, ye ran - somed sin - ners! home, Re - turn, ye ran - somed sin - ners! home.

The year of ju - bi - lee is come; Re - turn, ye ran - somed sin - ners! home, Re - turn, ye ran - somed sin - ners! home.

(3rd P. M.)

STONINGTON. H. M.

F. ROBERTS.



1. { Re-joice! the Lord is King!—Your God and King a - dore; }
 { Mor-tals! give thanks, and sing, And tri-umph ev - er - more; } Lift up the heart,—lift up the voice,—Rejoice a - loud, ye saints! re - joice.

2. { His kingdom can - not fail; He rules o'er earth and heaven; }
 { The keys of death and hell Are to our Je - sus given; } Lift up the heart,—lift up the voice,—Rejoice a - loud, ye saints! re - joice.

(3d P. M.)

SUTHERLAND. H. M.

WM. B. BRADBURY. By permission.

207

1. { Give thanks to God most High, The u - ni - ver - sal Lord; }
{ The sovereign King of kings, And be his name a - dored: } Thy mer - cy, Lord, Shall still en - dure, And ev - er sure A - bides thy word.

2. { How mighty is his hand! What wonders he hath done! }
{ He formed the earth and seas! And spread the heav'n's alone! } His power and grace Are still the same; And let his name Have end-less praise.

(3d P. M.)

HANDEL. H. M.

Arr. from HANDEL.

1. { A - gain we meet, O Lord, A - gain we fill this place, }
{ To hear thy ho - ly word, And ask thy promised grace; } To thank thee for the gifts we share, The chil - dren of thy love and care.

2. { Grant us the list - 'ning ear, The un - der - stand - ing heart, }
{ The mind and will sin - cere, To choose the bet - ter part— } To take the learn - er's low - ly seat, And gath - er wis - dom at thy feet.

(3d P. M.)

BONSALL. H. M.

J. M. WINTER.

1. Arise, my soul, arise, Shake off thy guilty fears; The bleeding Sacrifice In my behalf appears; Before the throne my Surety stands; My name is written on his hands.

2. He ever lives above, For me to intercede, His all-redeeming love, His precious blood to plead; His blood atoned for all our race, And sprinkles now the throne of grace.

GALLOWAY. H. M.

E. ROBERTS.

1. Ye dy - ing sons of men,—Immerged in sin and woe, The gos-pel's voice at - tend, While Je - sus sends to you; Ye per - ish - ing and
 2. No long - er now de - lay, Nor vain ex - cus - es frame: He bids you come to - day, Though poor, and blind and lame: All things are rea - dy
 3. Be - lieve the heavenly word His mes - sengers pro - claim; He is a gra - cious Lord, And faith - ful is his name. Back - slid - ing souls, re -

(3d P. M.)

SANBORN. H. M.

W. IRVING HARTSHORN.

guilt - y, come; In Je - sus' arms there yet is room.
 sin - ners, come; For eve - ry trem - bling soul there's room.
 - - turn and come; Cast off de - spair; there yet is room.
 1. My Shepherd's name is love— Je - ho - vah, God a - bove;
 2. If e'er I heed less stray, He shows my feet the way;
 3. When rag - ing foes sur - round, My com - forts still a - bound;

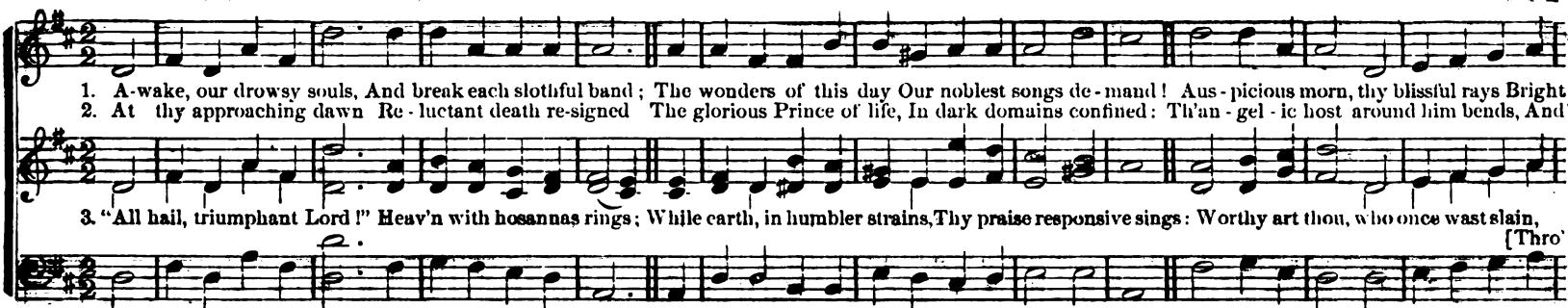
Where ten - der herb - age grows And peace - ful wa - ter flows, He gent - ly leads, He kind - ly feeds, And lulls me then to sweet re - pose.
 Yea, though through dreary glades, I walk in dis - mal shades, No harm I fear, for Thou art near, Thy faith - ful staff my pro - gress aids.
 I breathe a fra - grant air, And feed on sweet - est fare; Thus in thy fold, when worn and old, I'll dwell se - cure be - neath Thy care.

(3d P. M.)

DARWELL. H. M.

DARWELL

209



1. A-wake, our drowsy souls, And break each slothful band; The wonders of this day Our noblest songs de-mand! Aus-picious morn, thy blissful rays Bright
2. At thy approaching dawn Re-luctant death re-signed The glorious Prince of life, In dark domains confined: Th'an-gel-ic host around him bends, And
3. "All hail, triumphant Lord!" Heav'n with hosannas rings; While earth, in humbler strains, Thy praise responsive sings: Worthy art thou, who once wast slain, [Thro'

(4th P. M.)

CUMBERLAND. C. P. M.

E. ROBERTS.



ser-aphs hail in songs of praise.
'mid their shouts the God as-cends.
end-less years to live and reign.

1. Lo! on a nar-row neck of land, Be-tween two bound-less seas I stand;— Yet
2. O God! my in-most soul con-vert, And, deep-ly on my thoughtless heart, E-
3. Be-fore me place, in bright ar-ray, The pomp of that tre-men-dous day. When



how in-sen-si-ble! A point of time—a moment's space—Re-moves me to yon heavenly place, Or—shuts me up in hell.
ter-nal things im-press; Give me to feel their sol-enn weight, And save me, ere it be too late:—Wake me to right-eous-ness.
thou with clouds shalt come, To judge the na-tions at thy bar;—And tell me, Lord! shall I be there, To meet a joy-fal doom?

IDA. C. P. M.

R. ROBERTS.

1. Oh, could I speak the match-less worth, Oh, could I sound the glo - ries forth, Which in my Sav - iour shine! I'd soar and touch the heavenly strings,

2. I'd sing the pre-cious blood he spilt, My ran-som from the dread-ful guilt, Of sin and wrath di - vine! I'd sing his glo-rious righteous-ness,

(4th P. M.)

THORNINGTON. C. P. M.

J. H. TE

And vie with Ga-briel, while he sings In notes al - most di - vine.

1. The fes - tal morn, my God is come, That calls me to thy sa - cred dome,

In which all per-fect, heavenly dress My soul shall ev - er shine.

2. With ho-ly joy I hail the day, That warns my thirsty soul a - way,

Thy pres-ence to a - dore; My feet the sum-mons shall at - tend, With will-ing steps thy courts as - cend, And tread the hal low'd floor.

What trans-ports fill my breast, For lo! my great Re-deem-er's pow'r, Un - folds the ev - er - last - ing door, And leads me to his rest.

(4th P. M.)

DICKINSON. C. P. M.

J. H. TENNEY.

211

1. The songs of Zi - on oft im - part, To this poor lab' - ring care-worn heart, The balm of heavenly peace; They chase a - way each bod-ing fear,

2. O thou that fill'st the heavenly throne, 'Tis not in mel - o - dy a - lone, To set the spir - it free; With out the breathings of thy love,

(4th P. M.)

PERRYVILLE. C. P. M.

And turn to joy each sorrowing tear, And bid the tu - mult cease.

The sweetest strains will pow'rless prove, Nor comfort bring to me.

1. Be - gin my soul th'exalt - ed lay Let each en - raptured thought o bey,

2. Thou heaven of heavens! — his vast abode, Ye clouds! proclaim your Maker, God,—

And praise th'Almighty's name; Lo! heav'n, and earth, and seas, and skies, In one melodious concert rise, To swell th'inspiring theme, To swell th'inspiring theme.

Ye thunders! speak his power; Lo! on the lightning's fiery wing, In triumph, walks th'etern - al King; — Th'astonished worlds adore, Th'astonished worlds adore.

212

(4th P. M.)

ARIEL. C. P. M.

Dr. L. MASON. By permission.

1. O, could I speak the matchless worth, O could I sound the glories forth, Which in my Saviour shine! I'd soar, and touch the heav'nly strings, And vie with Gabriel while he sings In notes almost divine,

2. I'd sing the precious blood he spilt, My ransom from the dreadful guilt Of sin and wrath divine; I'd sing his glorious righteousness, In which all-perfect, heavenly dress My soul shall ever shine,

(4th P. M.)

AITHLONE. C. P. M.

German.

In notes almost di-vine.

My soul shall ev-er shine.

1. O Thou that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no refuge of my own, But fly to what my Lord hath done, (OMIT) And suffered once for me.

2. Slain in the guilt-y sinner's stead, His spotless righteousness I plead, And his a-vailing blood: That righteousness my robe shall be, That merit shall a-tone for me, (OMIT) And bring me near to God.

(5th P. M.)

CHERUBINI. 7s.

CHERUBINI. Arr. by J. P. MORGAN.

1. Depth of mer-cy! can there be Mer-cy still re-served for me? Can my God his wrath for-bear? Me, the chief of sin-ners, spare?

2. I have long withstood his grace; Long provoked him to his face; Would not heark-en to his calls; Grieved him by a thousand falls.

(5th P. M.)

EDDY. 7s.

W. H. IETTBONE. 213

1. Sav-iour, may thy ten-der love Calm and cheer me from a - love May I nev-er, nev-er stray From thy pure and per-fect way.

2. Thou a - lone hast power to save; Grant me hope be - yond the grave; Hope of rest, e - ter - nal rest, In the man-sion of the blest.

(5th P. M.)

ZUNDEL. 7s.

H. N. WHITNEY.

1. When thy mor-tal life is fled, When the death shades o'er thee spread, When is fin-ished thy ca-reer Sin-ner, where wilt thou ap-pear?

2. When the world has passed a-way, When draws near the judgment-day, When the aw-ful trump shall sound, Say, O where wilt thou be found?

3. When the judge descends in light, Clothed in ma-jes-ty and might, When the wick-ed quail with fear, Where, O, where wilt thou ap-pear?

(5th P. M.)

FELICIA. 7s.

E. ROBERTS.

1. Come, said Je-sus' sa-cred voice, Come, and make my-paths your choice; I will guide you to your home, Wea-ry wanderer, hith-er come.

2. Thou, who homeless and for-lorn, Long hast borne the proud world's scorn, Long hast roamed the barren waste, Wea-ry wanderer, hith-er come.

3. Ye who tossed on beds of pain Seek for ease, but seek in vain; Ye, by fier-cer an-guish torn, In re-morse for guilt who mourn.

FRENCH. 7s.

J. H. TENNEY.

1. Sweet the time, ex-ceed-ing sweet, When the saints to-geth-er meet; When the Sav-iour is the theme, When they join to sing of him.

2. Sing we then e-ter-nal love, Such as did the Fa-ther move: He be-held the world un-done, Loved the world, and gave his Son.

3. Sing the Son's a-maz-ing love; How he left the realms a-bove, Took our na-ture and our place, Lived and died to save our race.

Allegro.

(5th P. M.)

GERONA. 7s.

German Choral.

1. Praise the Lord! his power con-fess; Praise him in his ho-li-ness; Praise him as the theme in-spires; Praise him as his fame re-quires.

2. Let the trum-pet's lof-ty sound Spread its loud-est notes a-round; Let the harp u-nite, in praise, With the sa-cred min-strel's lays.

3. Let the or-gan join to bless God, the Lord of right-eous-ness; Tune your voice, to spread the fame Of the great Je-ho-vah's name.

(5th P. M.)

SHIPMAN. 7s.

‡

1. Chil-dren of the heavenly King, As ye jour-ney, sweet-ly sing; Sing your Saviour's wor-thy praise, Glo-rious in his works and ways.

2. Ye are travelling home to God, In the way the fa-thers trod; They are hap-py now, and ye Soon their hap-pi-ness shall see.

(5th P. M.)

MONELL. 7s.

E. ROBERTS.

215

1. Haste, O sin-ner to be wise, Stay not for the mor-row's sun; Wis-dom warns thee, from the skies, All the paths of death to shun.
2. Haste, and mer-cy now im-plore; Stay not for the mor-row's sun; Thy pro-ba-tion may be o'er Ere this eve-ning's work is done.
3. Haste, O sin-ner! now re-turn; Stay not for the mor-row's sun; Lest thy lamp should cease to burn Ere sal-va-tion's work is done.

(5th P. M.)

EVANS. 7s.

Arranged by Dr. EVERETT.

1. All ye na-tions, praise the Lord; All ye lands, your voi-ces raise; Heaven and earth, with loud ac-cord, Praise the Lord, for - ev - er praise.
2. For his truth and mer-cy stand, Past and pres-ent and to be, Like the years of his right hand, Like his own e - ter - ni - ty.
3. Praise him, ye who know his love; Praise him from the depths be-neath; Praise him in the heights a - bove; Praise your Mak-er all that breathe.

(5th P. M.)

EVERETT. 7s.

Rev. O. O. McCLEAN.

1. Earth has noth-ing sweet or fair, Love-ly forms or beau-ties-rare. But be-fore my eyes they bring, Christ, of beau-ty Source and Spring.
2. When the morn-ing paints the skies, When the gol-den sun beams rise, Then my Sav-iour's form I find, Bright-ly im-aged on my mind.

LEBANON. 7s.

Dr. A. B. EVI/RETT.

1. "Come up hith-er; come a-way;" Thus the ran-somed spir-its sing; Here is cloudless, end-less day; Here is ev-er-last-ing spring.

2. Come up hith-er; come and dwell With the liv-ing hosts a-bove; Come, and let your bo-soms swell With their burn-ing songs of love.

Spirited.

(5th P. M.)

COLLYER. 7s.

J. H. TENNEY.

1. Morning breaks upon the tomb, Jesus scatters all its gloom: Day of triumph thro' the skies—See the glorious Saviour rise, See the glorious Saviour rise.

2. Christians! dry your flowing tears, Chase those unbelieving fears; Look on his deserted grave, Doubt no more his pow'r to save, Doubt no more his pow'r to save.

3. Ye who are of death afraid, Triumph in the scatter'd shade; Drive your anxious cares away, See the place where Jesus lay, See the place where Jesus lay.

(5th P. M.)

DELIA. 7s.

E. P. AMBROSE.

1. To thy pastures fair and large, Heavenly Shepherd, lead thy charge, And my couch, with tenderest care, 'Mid the springing grass pre-pare.

2. When I faint with summer's heat, Thou shalt guide my wea-ry feet To the streams that, still and slow, Through the ver-dant meadows flow.

3. Safe the drea-ry vale I tread, By the shades of death o'erspread, With thy rod and staff sup-plied, This my guard—and that my guide.

(5th P. M.)

TAUNTON. 7s.

J. H. TENNEY.

217

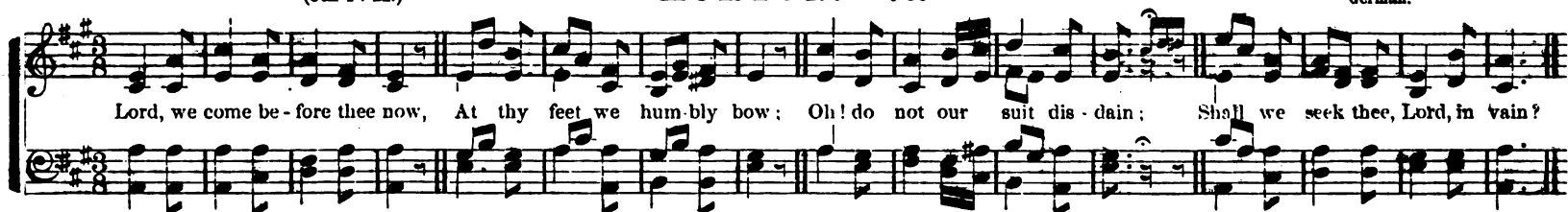


1. Chil-dren of the heavenly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

(5th P. M.)

HORTON. 7s.

German.

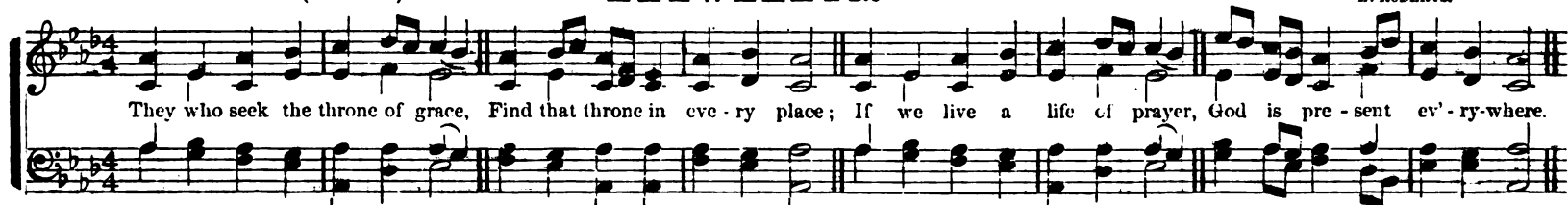


Lord, we come be-fore thee now, At thy feet we hum-bly bow; Oh! do not our suit dis-dain; Shall we seek thee, Lord, in vain?

(5th P. M.)

LLEWELLYN. 7s.

E. ROBERTS.

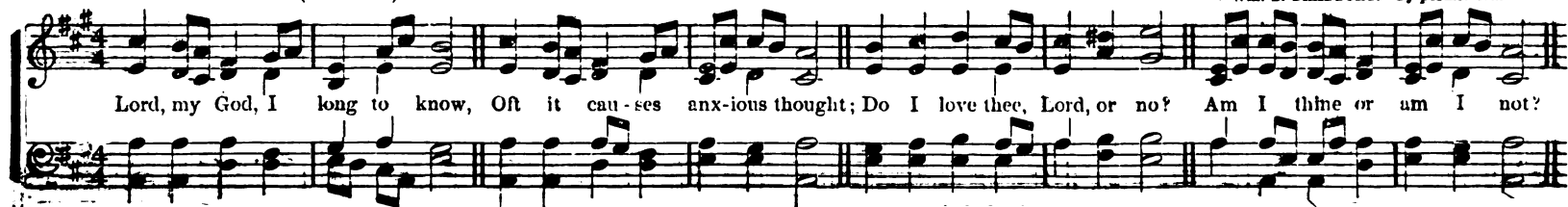


They who seek the throne of grace, Find that throne in eve-ry place; If we live a life of prayer, God is pre-sent ev'-ry-where.

(5th P. M.)

FULTON. 7s.

Wm. B. BRADBURY. By permission.



Lord, my God, I long to know, Oft it cau-ses anx-ious thought; Do I love thee, Lord, or no? Am I thine or am I not?

218

(5th P. M.)

SEYMOUR. 7s.

WINTER.

1. Come, my soul, thy suit pre-pare, Je - sus loves to an - swer prayer; He that bids us hum-bly pray Sends us not un - blessed a - way.

(6th P. M.)

HALLE. 7s. 6 lines.

HAYDN.

{ Sav - iour! hap - py would I be, If I could but trust in thee; }
 { Trust thy wis - dom me to guide; Trust thy good - ness to pro - vide; } Trust thy sav - ing love and power; Trust thee eve - ry day and hour.

(6th P. M.)

TOPLADY. 7s. 6 lines.

Dr. HASTINGS.

D. C.

From the cross up - lift - ed high, Where the Sav - iour deigns to die, What me - lo - dious sounds we hear, Burst - ing on the rav - ished ear! -
 D. C. "Love's re - deem - ing work is done; Come, and wel - come, sin - ner, come."

(6th or 7th P. M.)

MARTYN. Double, or 6 lines.

MARSH.

D. C.

{ Ma - ry to the Sav - iour's tomb Hast - ed at the ear - ly dawn; } { For a while she ling - ering stood, }
 { Spice she brought and sweet per - fume, But the Lord she loved had gone; } { Filled with sor - row and sur - prise, }
 D. C. Trem - bling while a crys - tal flood, Is - sued from her weep - ing eyes.

Moderate.

(6th P. M.)

JURA. 7s. 6 lines.

E. P. AMBROSE

219

1. { As the hart, with ea - ger looks, Pant - eth for the wa - ter-brooks, }
 { S, my soul, a - thirst for thee, Pants the liv - ing God to see; } When, O when, with fil - ial fear, Lord, shall I to thee draw near? }

2. { Why art thou cast down, my soul? God, thy God, shall make thee whole; }
 { Why art thou dis - qui - et - ed? God shall lift thy fall - en head, } And his coun - te - nance be - nign Be the sav - ing health of thine. }

(6th P. M.)

HARDEN. 7s. 6 lines.

J. H. TENNEY.

D. C.

1. Earth, with her ten thousand flowers, Air, with all its beams and showers, O - cean's in - fi - nite ex - panse, Heaven's resplendent coun - te - nance; }
d. c. All a - round, and all a - bove, Hath this record—God is love. }

2. Sounds a - mong the vales and hills, In the woods and by the rills, Of the breeze and of the bird, By the gen - tle mur - mur stirr'd; }
d. c. All these songs, be - neath, a - bove, Have one burden—God is love. }

(7th P. M.)

LINCOLN. 7s. Double.

E. ROBERTS. From "Apples of Gold."

D. C.

{ Je - sus, lov - er of my soul, Let me to thy bo - som fly, }
{ While the rag - ing bil - lows roll, While the tem - pest still is high; } Hide me, O my Sav - iour, hide, Till the storm of life is past; }

d. c. Safe in - to the ha - ven guide, O, re - ceive my soul at last. }

220

(7th P. M.)

IVES. 7s. Double.

E. IVES, JR.

1. Who are these in bright ar-ray? This in-num-er-a-ble throng, Round the al-tar night and day Hymn-ing their tri-um-phant song?

Wor-thy is the Lamb once slain, Bless-ing hon-or glo-ry power, Wis-dom rich-es to ob-tain, New do-min-ion eve-ry hour.

(7th P. M.)

SPANISH HYMN. 7s. Double.

Arr. by J. P. MORGAN.

1. Sover-eign Rul-er of the skies, Ev-er gra-cious, ev-er wise; All our times are in thy band, All e-vents at thy com-mand.
8. He that forms us in the womb, He shall guide us to the tomb; All our ways shall ev-er be Or-dered by his wise de-cree.

2. Times of sick-ness, times of health, Blight-ing want and cheer-ful wealth, All our pleas-ures, all our pains, Come, and end, as God or-dains.
4. May we al-ways own thine hand, Still to thee sur-ren-dered stand; Know that thou art God a-lone, We and ours are all thine own.

(7th P. M.)

EMANUEL. 7s. Double.

221

1. Hark! the her-ald an-gel-sing, Glo-ry to the newborn King; Peace on earth, and mercy mild; God and sin-ners re-conciled. 2. Joy-ful all ye na-tions rise, 3. Veiled in flesh, the Godhead see, Hail th'incar-nate De-i-ty, Pleased as man, with man to dwell; Je-sus, now E-man-u-el. 4. Risen with healing in his wings, Join the triumphs of the skies; With th'angelic host proclaim, Christ is born in Bethle-hem; With th'angelic host proclaim, Christ is born in Bethle-hem! Light and life to all he brings; Hail the Sun of righteousness! Hail the heav'n-born Prince of Peace! Hail the Sun of righteousness! Hail the heav'n-born Prince of Peace!

Org. Ped.

(5th P. M.)

LUCETTE. 7s.

H. N. WHITNEY.

1. Fa-ther, they who thee re-ceive, And in thee be-gin to live, Day and night they cry to thee, As thou art, so let us be. 2. Fix, O, fix my wavering mind, To the cross my spir-it bind; Earth-ly pas-sions far re-move, Fill the soul with per-fect love. 3. Who in heart on thee be-lieves, He the promise now re-ceives; He with joy be-holds thy face, Tri-umphs in thy pardoning grace.

HAVEN. 7s. Double.

C. A. MARVIN.

1. Lift your eyes of faith, and see Saints and an-gels joined in one; What a count-less com-pa-ny Stand be-fore yon dazzling throne!

2. Saints be-gin the end-less song, Cry a-loud, in heaven-ly lays—Glo-ry doth to God be-long; God, the glo-rious Saviour, praise;

3. An-gel powers the throne surround; Next the saints in glo-ry they; Lulled with the trans-port-ing sound, They their si-lent hom-age pay;

Each be-fore his Sav-iour stands, All in milk-white robes ar-rayed; Palms they car-ry in their hands, Crowns of glo-ry on their head. All sal-va-tion from him came—Him who reigns enthroned on high; Glo-ry to the bleeding Lamb—Let the morn-ing stars re-ply.

MARY. 8s, 7s & 4s.

E. ROBERTS. From "Apples of Gold."

1. { Guide me, O thou great Jehovah! Pilgrim thro' this barren land; } I am weak, but thou art mighty, [OMIT] { Hold me with thy pow'rful hand; Bread of heaven! Bread of heaven! Feed me till I want no more.

2. { Open now the crystal fountain, Whence the healing streams do flow; } Let the fie-ry cloudy pil-lar [OMIT] { Lead me all my journey thro'; Strong Deliv'rer, Strong Deliv'rer, Be thou still my strength and shield.

(8th P. M.)

CONFLICT. 8s, 7s & 4s.

Arranged.

223

1. Hark! the voice of love and mer-cy Sounds a - loud from Cal - va - ry; See!—it rends the rocks a-sun-der—Shakes the earth—and vails the sky;
2. "It is finished!"—Oh! what pleasure Do these charm-ing words af - ford! Heavenly blessings, without measure, Flow to us through Christ the Lord:

3. Tune your harps a-new, ye ser-aphs! Join to sing the pleas-ing theme; All in earth and heaven, uniting, Join to praise Im-man-u-el's name:

"It is fin-ished! It is fin-ished!" Hear the dy-ing Sav-iour cry, "It is fin-ished! It is fin-ished!"—Hear the dying Saviour cry.
"It is fin-ished! It is fin-ished!" Saints! the dy-ing words re-cord. "It is fin-ished! It is fin-ished!"—Saints! the dying words record.

Hal - le - lu - jah!—Hal - le - lu - jah! Glo - ry to the bleed-ing Lamb! Hal - le - lu - jah!—Hal - le - lu - jah! Glo - ry to the bleed-ing Lamb!

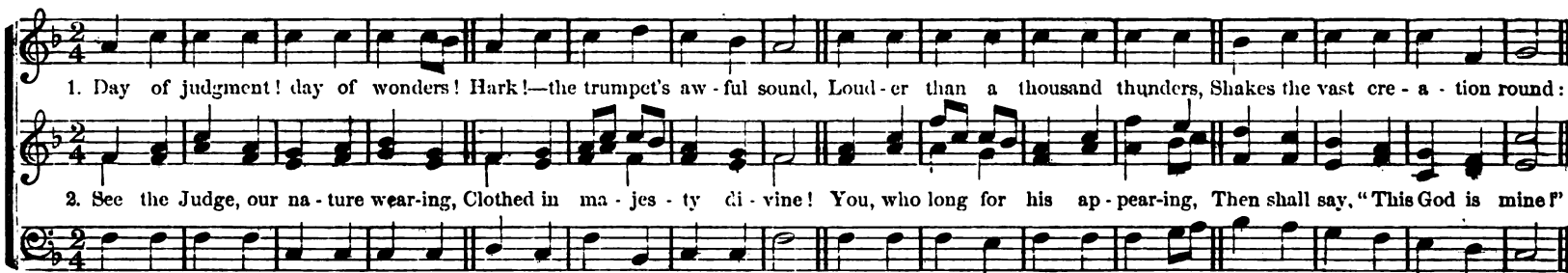
(8th P. M.)

HOLTON. 8s, 7s & 4s.

J. H. TENNEY.

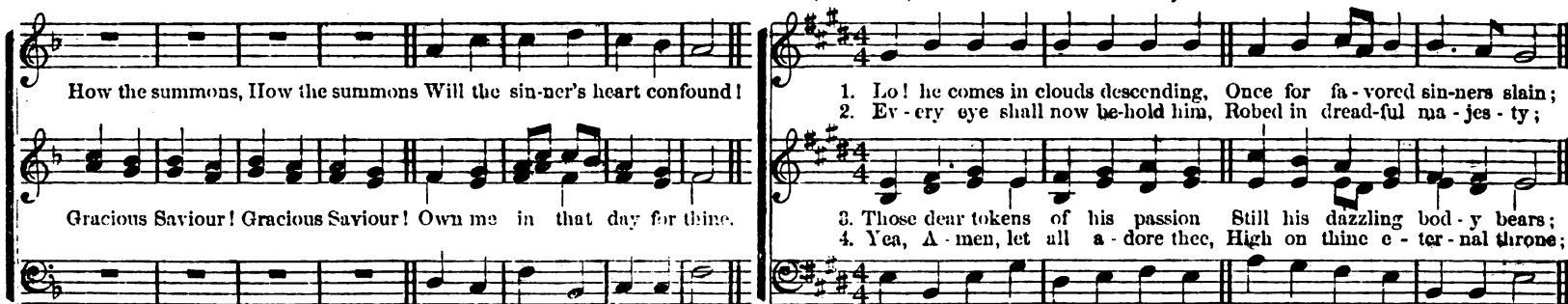
1. { In thy name, O Lord as - sembling, We, thy peo - ple, now draw near; }
{ Teach us to re - joice with trembling; Speak, and let thy ser - vant hear. } Hear with meekness, Hear with meekness, Hear thy word with god - ly fear.

2 { While our days on earth are lengthened, May we give them, Lord, to thee; }
{ Cheer'd by hope, and dai - ly strengthened, May we run, nor wea - ry be, } Till thy glo - ry, Till thy glo - ry, With-out clouds in heaven we see.



1. Day of judgment! day of wonders! Hark!—the trumpet's aw-ful sound, Loud-er than a thousand thunders, Shakes the vast cre-a-tion round:

2. See the Judge, our na-ture wear-ing, Clothed in ma-jes-ty di-vine! You, who long for his ap-pear-ing, Then shall say, "This God is mine!"



How the summons, How the summons Will the sin-ner's heart confound!

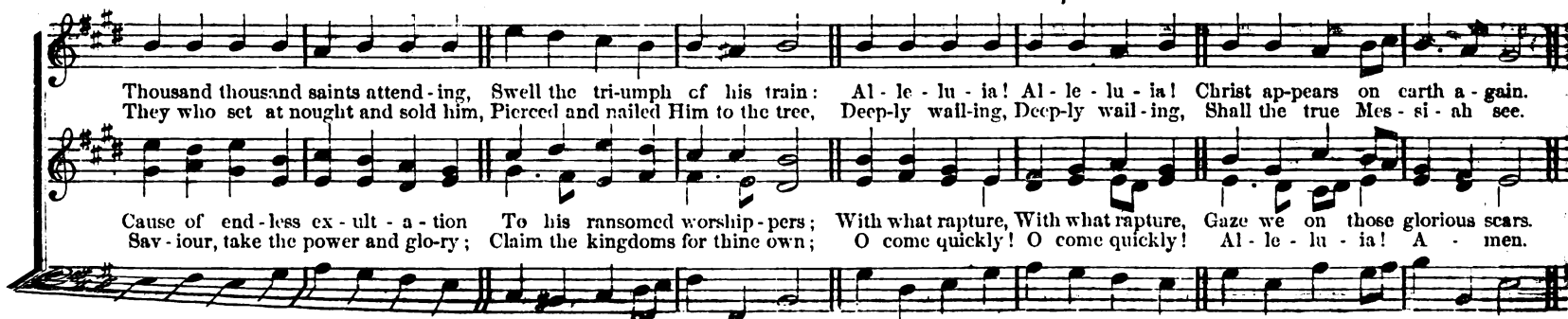
Gracious Saviour! Gracious Saviour! Own me in that day for thine.

1. Lo! he comes in clouds descending, Once for fa-vored sin-ners slain;

2. Ev-ery eye shall now be-hold him, Robed in dread-ful ma-jes-ty;

3. Those dear tokens of his passion Still his dazzling bod-y bears;

4. Yea, A-men, let all a-dore thee, High on thine e-ter-nal throne;



Thousand thousand saints attend-ing, Swell the tri-umph of his train: Al-le-lu-ia! Al-le-lu-ia! Christ ap-pears on earth a-gain.

They who set at nought and sold him, Pierced and nailed Him to the tree, Deep-ly wall-ing, Deep-ly wail-ing, Shall the true Mes-si-ah see.

Cause of end-less ex-ult-a-tion To his ransomed worship-pers; With what rapture, With what rapture, Gaze we on those glorious scars.

Sav-iour, take the power and glo-ry; Claim the kingdoms for thine own; O come quickly! O come quickly! Al-le-lu-ia! A-men.

(8th P. M.)

INVITATION. 8s, 7s & 4s.

F. ROBERTS.

225

1. { Hear, O sin - ner! mer - cy hails you, Now with sweetest voice she calls; }
Bids you haste to seek the Sav - iour, Ere the hand of jus - tice falls: } Trust in Je - sus, Trust in Je - sus; 'Tis the voice of mer - cy calls.

2. { Haste, O sin - ner, to the Saviour!—Seek his mer - cy while you may; }
Soon the day of grace is o - ver; Soon your life will pass a - way! } Haste to Je - sus, Haste to Je - sus; You must per - ish if you stay.

Allegretto.

(8th P. M.)

HOWE. 8s, 7s & 4s.

J. H. TENNEY.

{ Guide me, O thou great Je - ho - vah, Pil - grim thro' this bar - ren land; }
{ I am weak, but thou art mighty, Hold me with thy pow'ful hand; } Bread of hea - ven; Bread of hea - ven, Feed me till I want no more.

(8th P. M.)

DISMISSION. 8s, 7s & 4s.

Dr. A. B. EVERETT.

1. { Lord, dis - miss us with thy bless - ing; Fill our hearts with joy and peace; }
{ Let us each, thy love pos - sess - ing, Triumph, in re - deem - ing grace: } O, re - fresh us, O, re - fresh us, Trav'ling through this wilderness.

2. { Thanks we give, and ad - o - ra - tion, For thy gos - pel's joy - ful sound; }
{ May the fruits of thy sal - va - tion In our hearts and lives a - bound; } May thy pre - sence, May thy pre - sence With us ev - er - more be found.

226

(8th P. M.)

NOSTRAND. 8s, 7s & 4s.

Arr. by E. ROBERTS.

1. { Lo! the mighty God ap-pear-ing— From on high Je - ho - vah speaks! }
 { Eastern lands the summons hearing, O'er the west his thunder breaks: } Earth beholds him, Earth beholds him, U - ni - ver - sal na - ture shakes.

2. { Zi - on all its light un - fold - ing, God in glo - ry shall dis - play: }
 { Lo! he comes,—nor silence holding, Fire and clouds pre-pare his way: } Tempests round him, Tempests round him, Hasten on the dread-ful day.

(8th P. M.)

ZION. 8s, 7s & 4s.

Dr. T. HASTINGS.

1. { Yes, we trust the day is breaking, Joyful times are near at hand: }
 { God—the mighty God, is speaking, By his word, in every land; } When he chooses, Darkness flies at his command; When he chooses, Darkness flies at his com- [mand.]

2. { Oh, 'tis pleasant, 'tis re-viving To our hearts, to hear, each day. }
 { Joy-ful news from far a-r-iving, How the gospel wins its way, } Those enlightening Who in death and darkness lay; Those enlightening Who in death and dark- [ness lay.]

(9th P. M.)

YAMASKA. 8s & 7s. Single.

Dr. A. B. EVERETT.

1. See the leaves a-round us fall-ing, Dry and withered to the ground, Thus to thoughtless mor-tals call-ing, In a sad and sol-emn sound,—

2. "Youth, on length of days presuming, Who the paths of pleasure tread, View us, late in beau-ty bloom-ing, Numbered now a-mong the dead."

(9th P. M.)

ANTWERP. 8s & 7s.

E. ROBERTS.

227

1. Love di-vine, all love ex-cel-l-ing, Joy of heav'n to earth come down; Fix in us thy hum-ble dwell-ing, All thy faithful mer-cies crown.
2. Come, al-might-y to de-liv-er, Let us all Thy grace re-ceive; Sud-den-ly re-turn, and nev-er, Nev-er more thy tem-ples leave;
3. Fin-ish, then, thy new cre-a-tion; Pure and spot-less let us be; Let us see thy great sal-va-tion Per-fect-ly se-cured by thee;

Je-sus, Thou art all com-pas-sion; Pure, un-bounded love Thou art; Vis-it us with thy sal-va-tion, En-ter eve-ry trem-bling heart.
Thee we would be al-ways blessing, Serve Thee as Thy hosts a-bove, Pray, and praise thee with-out ceas-ing, Glo-ry in Thy per-fect love.
Changed from glo-ry in-to glo-ry, Till in heaven we take our place, Till we cast our crowns be-fore thee, Lost in won-der, love and praise.

(9th P. M.)

BARNES. 8s & 7s.

H. HUNTLEY, Jr.

1. On the dew-y breath of e-ven Thousand o-dors min-gling rise, Borne like in-cense up to heav-en— Nature's evening sac-ri-fice.
2. Thou, whose favors with-out number All our days with glad-ness bless, Let Thine eye that knows no slumber, Guard our hours of help-less-ness.
3. Then, though conscious we are sleeping In the out-er courts of death, Safe be-neath a Fa-ther's keeping, Calm we rest in per-fect faith.

VALENO. 8s & 7s.

APUOMEE.

1. Je - sus, I my cross have tak - en, All to leave and fol - low thee; Nak - ed, poor, des - pised, for - sak - en, Thou, from hence, my all shalt be!

2. Let the world des - pise and leave me, They have left my Sav - iour, too; Hu - man hearts and looks de - ceive me—Thou art not, like them, un - true;

Per - ish eve - ry fond am - bi - tion, All I've sought, or hoped, or known; Yet how rich is my con - di - tion, God and heav'n are still my own.

Oh I while thou dost smile up - on me, God of wis - dom, love and might, Foes may hate, and friends dis own me, Show thy face, and all is bright.

ONWARD. 8s & 7s.

Arr. by E. ROBERTS.

1. Onward, Christian, tho' the region Where thou art, be drear and lone; God has set a guardian le - gion Very near thee; press thou on, Very near thee; press thou on.

2. Listen, Christian, their hosanna Rolleth o'er thee; "God is love," Write upon thy red-cross banner, "Upward ever; heav'n's above," "Upward ever; heav'n's above."

3. By the thorn-road, and none other, Is the mount of vision won; Tread it without shrinking, brother; Je - sus trod it; press thou on, Jesus trod it; press thou on.

(9th P. M.)

ALETHIA. 8s & 7s. Double.

J. D. HUNT.

229



No. 1. May the grace of Christ our Sav-our, And the Fa-ther's boundless love, With the ho-ly Spirit's fa-vor, Rest up-on us from a-bove:
No. 2. Lord, dis-miss us with thy bless-ing; Bid us now de-part in peace; Still on heavenly man-na feed-ing, Let our faith and love in-crease:
No. 3. Praise the God of all cre-a-tion; Praise the Fa-ther's boundless love; Praise the Lamb, our ex-pi-a-tion,—Priest and King, enthroned a-bove;



Thus we may a-bide in ua-ion With each oth-er and the Lord; And pos-sess, in sweet communion, Joys which earth cannot af-ford.
Fill each breast with con-so-la-tion; Up to thee our hearts we raise: When we reach our bliss-ful sta-tion, Then we'll give thee no-ble praise.
Praise the fount-ain of sal-va-tion,—Him by whom our spirits live; Un-di-vid-ed ad-o-ra-tion To the one Je-ho-vah give.

(9th P. M.)

EVENING PRAYER. 8s & 7s.

E. ROBERTS. From "Apples of Gold."



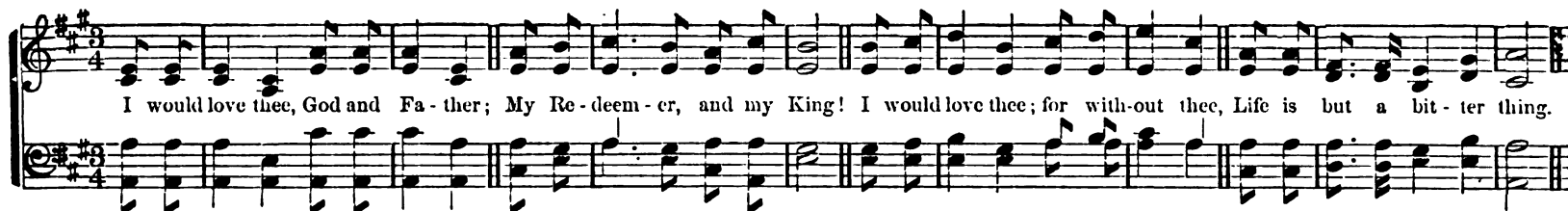
1. Saviour, breathe an eve-ning bless-ing, Ere re-pose our eye-lids seal; Sin and want we come con-fess-ing: Thou canst save, and thou canst heal.
2. Tho' de-struc-tion walk a-round us, Tho' the ar-row's past us fly, An-gel-guards from thee sur-round us; We are safe, if thou art nigh.

230

(9th P. M.)

OVIO. 8s & 7s.

Dr. L. MASON. By permission.



I would love thee, God and Fa-ther; My Re-deem-er, and my King! I would love thee; for with-out thee, Life is but a bit-ter thing.

(9th P. M.)

WILMOT. 8s & 7s.

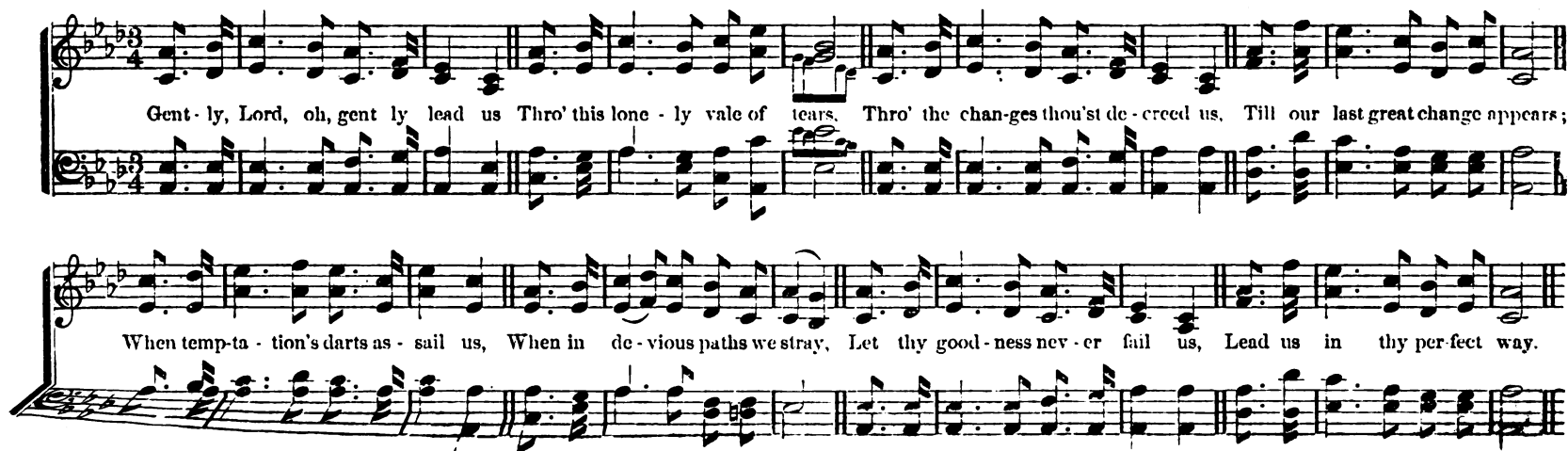
VON WEBER.



God is love, his mer-cy brightens All the path in which we rove; Bliss he wakes, and woe he light-ens, God is wis-dom, God is love.

(9th P. M.)

AUTUMN. 8s & 7s. Double.



Gent-ly, Lord, oh, gent ly lead us Thro' this lone-ly vale of tears, Thro' the chan-ges thou'st de-creed us, Till our last great change appears;
When temp-ta-tion's darts as-sail us, When in de-vi-ous paths we stray, Let thy good-ness nev-er fail us, Lead us in thy per-fect way.

(10th P. M.)

MARYLAND. 8s. Double.

Arr. from Miss.

291

1. A - way with our sorrow and fear! We soon shall re-cov-er our home; The cit-y of saints shall ap-pear, The day of e - ter - ni - ty come;

2. Our mourning is all at an end, When, raised by the life-giv-ing word, We see the new cit - y de - scend, Adorned as a bride for the Lord:

The musical score for 'MARYLAND' is written in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff is the melody, the second is the harmony, and the third is the bass line. The lyrics are written below the staves.

From earth we shall quickly re-move, And mount to our na-tive a - bode, The house of our Fa-ther a - bove, The pal-ace of an - gels and God.

The cit - y so ho - ly and clean, No sorrow can breathe in the air; No gloom of af - flic-tion or sin, No shadow of e - vil is there!

This block continues the musical score for 'MARYLAND' with the same three-staff format and lyrics as the previous block.

(10th P. M.)

MATHEWS. 8s.

R. P. AMBROSE.

1. This God is the God we a - dore, Our faithful, un-changeable Friend; Whose love is as large as his power, And neither knows measure nor end.

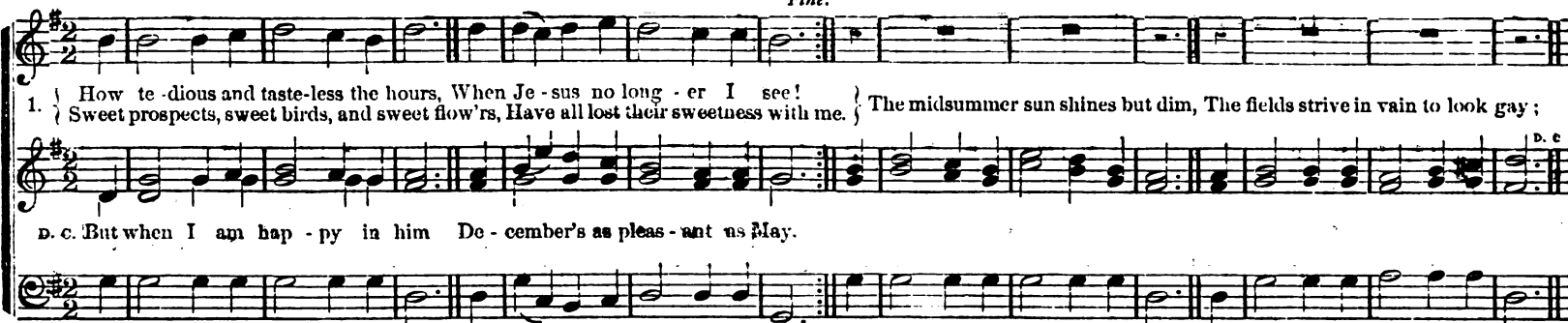
2. 'Tis Je - sus, the first and the last, Whose Spirit shall guide us safe home; We'll praise him for all that is past, And trust him for all that's to come.

The musical score for 'MATHEWS' is written in 4/4 time with a key signature of two flats (Bb, Eb). It consists of three staves. The first staff is the melody, the second is the harmony, and the third is the bass line. The lyrics are written below the staves.

FLORENCE. 8s. Double.

E. ROBERTS.

Fine.



1. } How te - dious and taste-less the hours, When Je - sus no long - er I see! } The midsummer sun shines but dim, The fields strive in vain to look gay;
 } Sweet prospects, sweet birds, and sweet flow'rs, Have all lost their sweetness with me. }

d. c. But when I am hap - py in him Do - cember's as pleas - ant as May.

(11th P. M.)

AMSTERDAM. 7s & 6s. Peculiar.



1. } Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace; } Sun, and moon, and stars de - cay,
 } Rise from tran - si - to - ry things Tow'rd heav'n, thy na - tive place }
 2. } Cease, my soul, O cease to mourn, Press on - ward to the prize; } There is ev - er - - last - - ing peace,
 } Soon thy Sav - iour will re - turn To take thee to the skies; }

Time shall soon this earth re - move. Rise, my soul, and haste a - way To seats pre - pared a - bove.
 Rest, en - dur - ing rest in heaven; There will sor - row ev - er cease, And crowns of joy be given.

* We here, by permission, insert a passage by Dr. Vanderweyde. The following is his note for the same: The familiar duct, in small notes, is for the convenience of those who prefer it. The original German Choral, after which this melody has been arranged, being very irregular in the 2d and 4th Hue, those who adapted it for English Poetry have added there a trivial Duet, which is most collections, entirely out of keeping with the rest, and opposed to the feeling of the words; we have substituted something of a more appropriate, or at least more dignified character."

(11th P. M.)

WILLARD. 7s & 6s. Peculiar.

E. ROBERTS.

233

Fine.

1. Time is wing-ing us a - way, To our e - ter - nal home; Life is but a win - ter's day, A jour - ney to the tomb;
D. s. All that's mor - tal soon will be En - closed in death's cold arms.

2. Time is wing-ing us a - way, To our e - ter - nal home; Life is but a win - ter's day, A jour - ney to the tomb;
D. s. Far be - yond the world's al - ley— Se - cure in Je - sus' love.

(12th P. M.)

ZANZIBAR. 7s, 6s & 8.

APGOMER.

D. S. 8:

Youth and vig - or soon will flee, Blooming beau - ty lose its charms;
But the Christian shall en - joy Health and beau-ty soon a - bove,

1. Vain, de - lu - sive world, a - dieu, With all of creature good!
2. Oth - er knowledge I dis - dain; 'Tis all but van - i - ty:

Fine.

D. S. 8:

On - ly Je - sus I pur - sue, Who bought me with his blood: All thy pleas-ures I fore-go; I tram-ple on thy wealth and pride;
D. s. On - ly Je - sus will I know, And Je - sus cru - ci - fied.

Christ, the Lamb of God, was slain,—He tast - ed death for me; Me to save from end - less woe, The sin - a - ton - ing vic - tim died;
D. s. On - ly Je - sus will I know, And Je - sus cru - ci - fied.

T A B O R. 7s, 6s & 8s.

‡.



1. Je - sus, let thy pi - tying eye, Call back a wandering sheep; False to thee, like Pe - ter, I, Would fain like Pe - ter weep!

2. Sav - iour, Prince, enthroned a - bove, Re - pentance to im - part; Give me thro' thy dy - ing love, The hum - ble, con - trite heart;



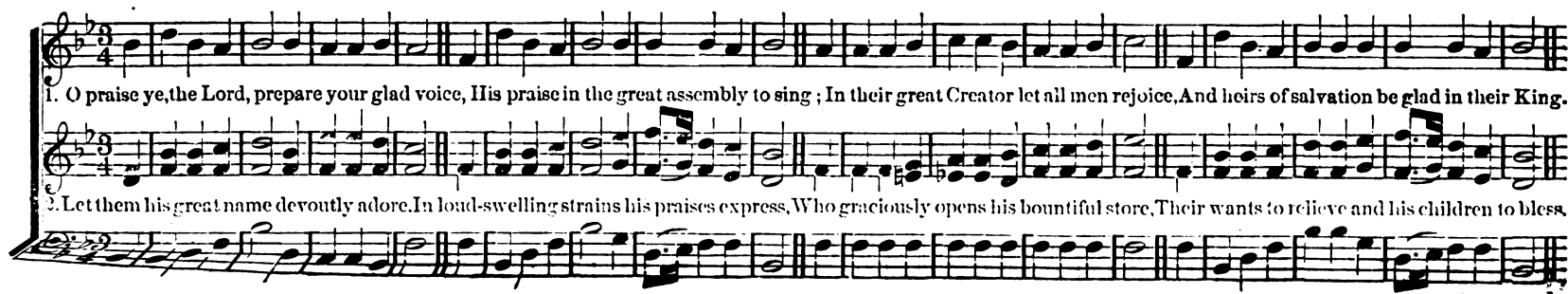
Let me be by grace re - stored, On me be all long - suffer - ing shown, Turn, and look up - on me, Lord! And break my heart of stone.

Give what I have long im - plored, A por - tion of thy grief un - known; Turn, and look up - on me, Lord! And break my heart of stone.

Rit.

L Y O N S. 5s & 6s, or 10s & 11s.

HAYDN.



1. O praise ye, the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

2. Let them his great name devoutly adore, In loud-swelling strains his praises express, Who graciously opens his bountiful store, Their wants to relieve and his children to bless.

(13th P. M.)

QUEBEC. 5s & 6s, or 10s & 11s.

E. ROBERTS.

235

1. How honored, how dear, That sa - cred a - bode, Where Christians draw near Their Fa - ther and God! 'Mid worldly com - mo - tion, My

2. O! hap - py the choirs, Who praise thee a - bove: What joy tunes their lyres! Their worship is love; Yet safe in thy keep - ing, And

(14th P. M.) St. MITCHELS. 10s & 11s. HANDEL.

wearied soul faints For the house of de - vo - tion,—The house of thy saints.

hap - py they be, In this world of weeping Whose strength is in thee.

1. All praise to the Lamb! Ac - cepted I am, Thro' faith in the

2. Not a doubt doth a - rise, To darken the skies, Or hide for a

Saviour's a - dor - a - ble name: In him I con - fide, his blood is ap - plied; For me he hath suf - fered, for me he hath died.

mo - ment my Lord from mine eyes: In him I am blest, I lean on his breast, And lo! in his wounds I con - tin - ue to rest.

236

Lively.

(15th P. M.)

BRISTOW. 6s & 9s.

J. H. TENNEY.

1. Come a-way to the skies, My be-lov-ed, a-rise, And re-joice in the day thou wast born; On this fes-tiv-al day, Come ex-ult-ing a-way,
2. Now with singing we praise All the mer-cy and grace, By our heav-en-ly Fa-ther bestowed; We our be-ing receive From his boun-ty, and live
3. Hal-le-lu-jah we sing To our Fa-ther and King, To the great ev-er-last-ing "I Am!" To the Lamb that was slain, Hal-le-lu-jah a-gain,

(15th P. M.)

GARDON. 6s & 9s.

E. ROBERTS.

And with sing-ing to Zi-on re-turn.
To the hon-or and glo-ry of God.
Hal-le-lu-jah to God and the Lamb.
1. Oh! how hap-py are they Who the Sav-iour o-bey, And have laid up their
2. It was heav-en be-low My Re-deem-er to know! And the an-gels could

treas-ures a-bove! O what tongue can ex-press The sweet com-fort and peace Of a soul in its ear-li-est love.
do noth-ing more Than to fall at his feet, And the sto-ry re-peat, And the lov-er of sin-ners a-dore.

(16th P. M.)

GRAMMONT. 11s & 12s.

R. ROBERTS. 237

1. My God, I am thine, what a pleas-ure di-vine, What a bless-ing to know that my Je-sus is mine; In the heav-en ly

2. True pleasures a-bound in the rap-tur-ous sound, And who-ev-er hath found it, hath par-a-dise found; My Re-deem-er to

The musical score for 'GRAMMONT' is written in 3/4 time. It features a treble and bass staff. The melody is simple and hymn-like, with the lyrics written below the notes. The first line of music corresponds to the first verse, and the second line to the second verse.

(16th P. M.)

FERRO. 11s & 12s.

I. B. WOODBURY.

Lamb, thrice hap-py I am; And my heart doth re-joice at the sound of his name

1. O join ye the an-thems of tri-umph, that rise

2. He gave to the light its be-nef-i-cent wings.

The musical score for 'FERRO' is written in 3/4 time. It features a treble and bass staff. The melody is simple and hymn-like, with the lyrics written below the notes. The first line of music corresponds to the first verse, and the second line to the second verse.

From the throng of the blessed, from the hosts of the skies; Alle-lu-ia, they sing, in rap-tur-ous strains; Al-le-lu-ia, the Lord God om-nip-o-tent reigns.

He con-trolleth the counsels of sen-ates and kings; From his throne in the clouds his lightnings are hurled, And he rul-eth the fac-tions that rage thro' the world.

The musical score for 'FERRO' continues on this page. It features a treble and bass staff. The melody is simple and hymn-like, with the lyrics written below the notes. The first line of music corresponds to the first verse, and the second line to the second verse.

238

(17th P. M.)

GREENOUGH. 10s.

JAS. D. HUNT.

1. In boundless mercy, gracious Lord, appear, Darkness dis-pel, the humble mourner cheer; Vain thoughts remove, melt down the flinty heart. Cause eve-ry soul to choose the better part.

2. Thy presence fills the u-niver-sal space; Thy grace appears to all the fail en race; O vis-it us with light and life di-vine, Fill 'eve-ry soul, for every soul is thine.

3. The blessed Je-sus is my Lord, my love; He is my King, from him I would not move; A-way, then, all ye objects that di-vert. Nor seek to draw from my dear Lord, my heart.

(17th P. M.)

BERLIN. 10s,

MENDELSSOHN.

2. Abide with me! fast falls the eventide, The darkness deepens: Lord, with me abide; When other helpers fail, and comforts flee, Help of the helpless, oh, abide with me.

2. Swift to its close ebbs out life's little day; Earth's joys grow dim, its glories pass away; Change and decay on all around I see; O Thou who changest not, abide with me.

(17th P. M.)

GRENADA. 10s.

H


1. Thou hast been called to God, rebellious heart, By many an aw-ful and neglect-ed sign, By many a joy which came and did depart, For that thou didst not fear to call them thine.

2. Thou hast been called when o'er thy trembling head The storm in all its fury hath swept by, And whelmed with greedy roar the struggling dead, Who never more may meet thy anxious eye.

(18th P. M.)

TREMONT. 5s, 6s & 11s.

239



1. Come let us a - new Our jour - ney pur - sue, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear;

2. Our life is a dream: Our time, as a stream, Glides swift - ly a - way, And the fir - gi - tive mo - ment re - fus - es to stay:



His a - dor - a - ble will Let us glad - ly ful - fill, And our tal - ents im - prove, By the pa - tience of hope, and the la - bor of love.

The ar - row is flown— The mo - ment is gone— The mil - len - ni - al year Rush - es on to our view, and e - ter - ni - ty's here!

(19th P. M.)

ARMON. 6s & 4s.

F. ROBERTS.



1. Come, thou celestial Dove, Source of e - ter - nal love, Fa - ther di - vine; Draw me, O God, to thee, Witness of joy to me; O how I long to be For - ev - er thine.

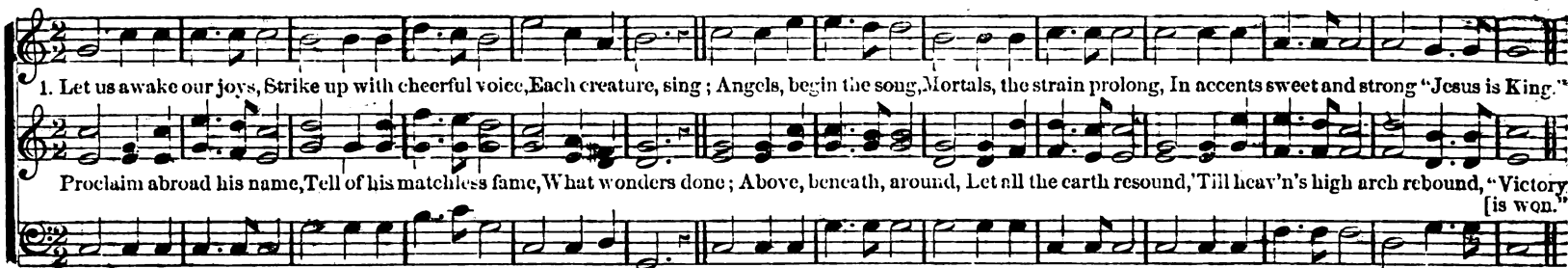
2. Save me from guilt and sin, Cleanse every thought within, Spirit divine; Now let my faith ascend, While at thy throne I bend, Father, thy child defend, Forever thine.

3. Lead me by fountains clear, There let thy presence cheer, Thy glory shine: Light of my soul thou art; Bid every cloud depart, Speak to my waiting heart, Forever thine.

240

(19th P. M.)

YORKTOWN. 6s & 4s.



1. Let us awake our joys, Strike up with cheerful voice, Each creature, sing; Angels, begin the song, Mortals, the strain prolong, In accents sweet and strong "Jesus is King."

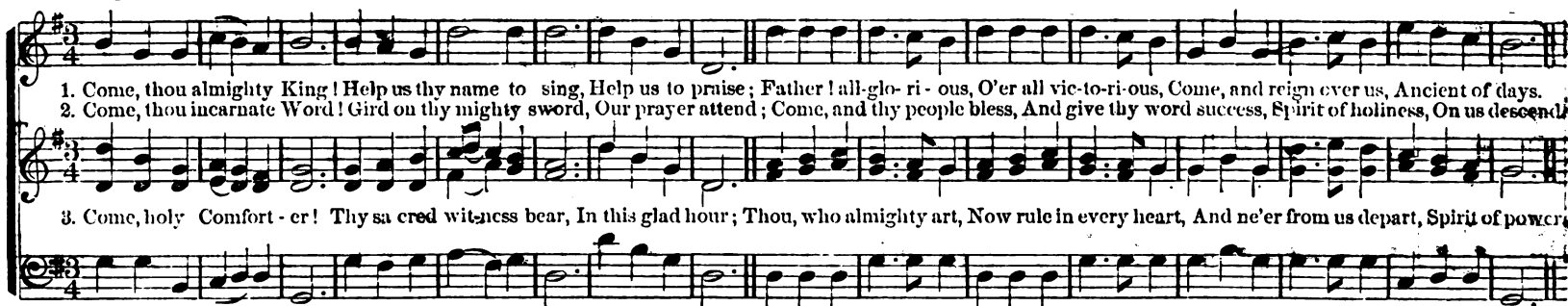
Proclaim abroad his name, Tell of his matchless fame, What wonders done; Above, beneath, around, Let all the earth resound, 'Till heav'n's high arch rebound, "Victory [is won."

Allegro.

(19th P. M.)

ITALIAN HYMN. 6s & 4s.

GIARDINI.



1. Come, thou almighty King! Help us thy name to sing, Help us to praise; Father! all-glo-ri-ous, O'er all vic-to-ri-ous, Come, and reign over us, Ancient of days.

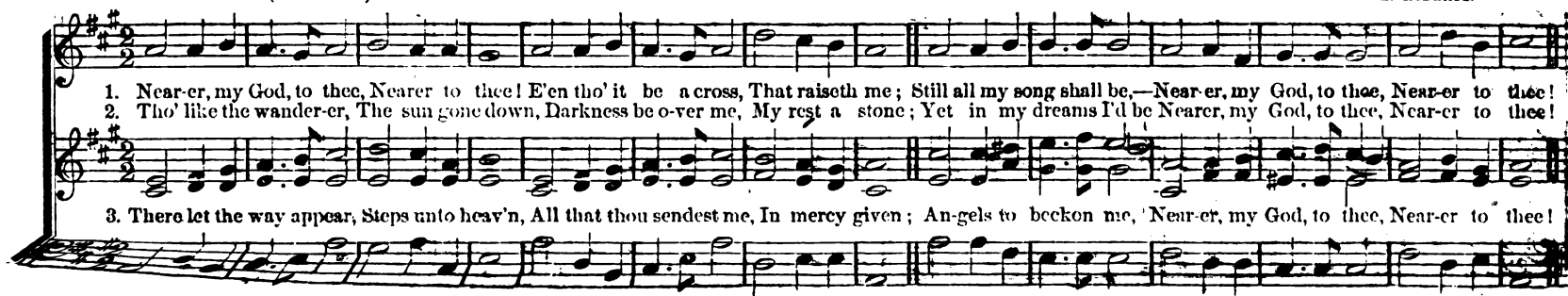
2. Come, thou incarnate Word! Gird on thy mighty sword, Our prayer attend; Come, and thy people bless, And give thy word success, Spirit of holiness, On us descend!

3. Come, holy Comfort-er! Thy sa-cred wit-ness bear, In this glad hour; Thou, who almighty art, Now rule in every heart, And ne'er from us depart, Spirit of power.

(23d P. M.)

BETHEL. 6s & 4s.

E. ROBERTS.



1. Near-er, my God, to thee, Nearer to thee! E'en tho' it be a cross, That raiseth me; Still all my song shall be,—Near-er, my God, to thee, Near-er to thee!

2. Tho' like the wander-er, The sun gone down, Darkness be o-ver me, My rest a stone; Yet in my dreams I'd be Nearer, my God, to thee, Near-er to thee!

3. There let the way appear, Steps unto heav'n, All that thou sendest me, In mercy given; Angels to beckon me, 'Near-er, my God, to thee, Near-er to thee!

(19th P. M.)

AMERICA. 6s & 4s.

241

1. My country, 'tis of thee, Sweet land of liberty, Of thee I sing; Land where my fathers died, Land of the pilgrim's pride, From every mountain side Let freedom ring.

The musical score for 'AMERICA' is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is in the soprano part, with the piano accompaniment providing harmonic support in the right and left hands.

(23d P. M.)

DENVER. 6s & 4s.

From "Apples of Gold."

Pilgrim to Canaan's land, Hear thou the great command, Lo! he has kindly said, Trust far thy daily bread,
Trust in the Lord: Trust in the Lord; Truly thou shalt be fed; Trust in the Lord.

The musical score for 'DENVER' is written for a four-part choir and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/2. The melody is in the soprano part, with the piano accompaniment providing harmonic support.

(23d P. M.)

OAK. 6s & 4s.

Dr. L. MASON. By permission.

I'm but a stranger here, Earth is a desert drear, Danger and sorrow stand, Heav'n is my fatherland,
Heav'n is my home; Heav'n is my home; Round me on every hand; Heav'n is my home.

The musical score for 'OAK' is written for a four-part choir and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/2. The melody is in the soprano part, with the piano accompaniment providing harmonic support.

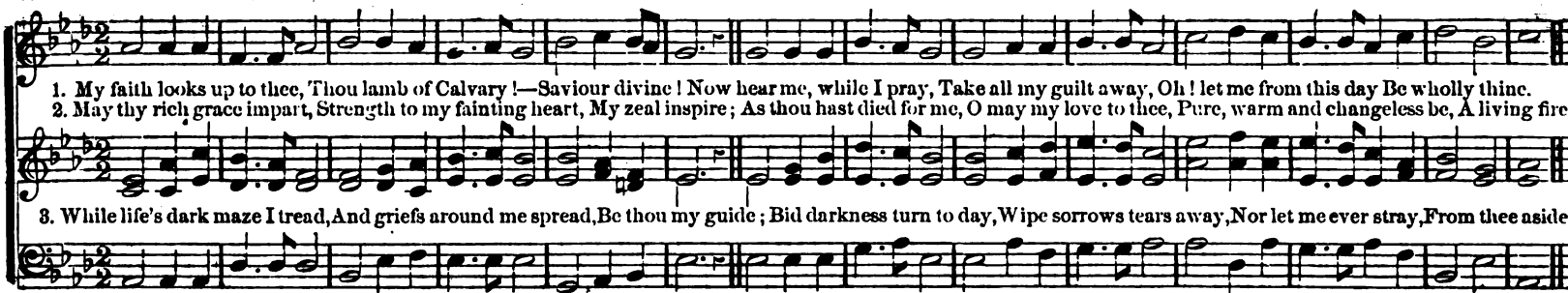
(19th P. M.)

NEW HAVEN. 6s & 4s.

Mus. Sacra.

My faith looks up to thee, Thou Lamb of Calvary, Saviour divine; Now hear me while I pray, Take all my guilt away; O let me, from this day, Be wholly thine.

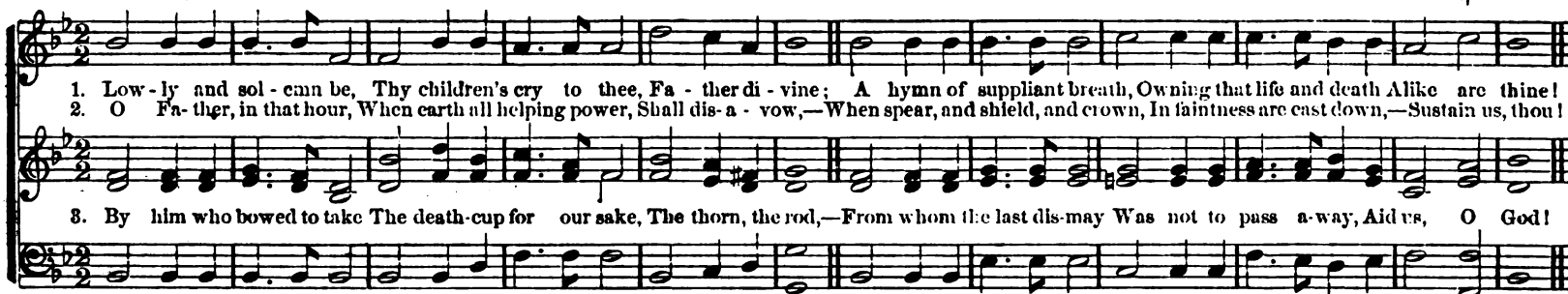
The musical score for 'NEW HAVEN' is written for a four-part choir and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/2. The melody is in the soprano part, with the piano accompaniment providing harmonic support.



Moderato.

ELBING. 6s & 4s. Peculiar.

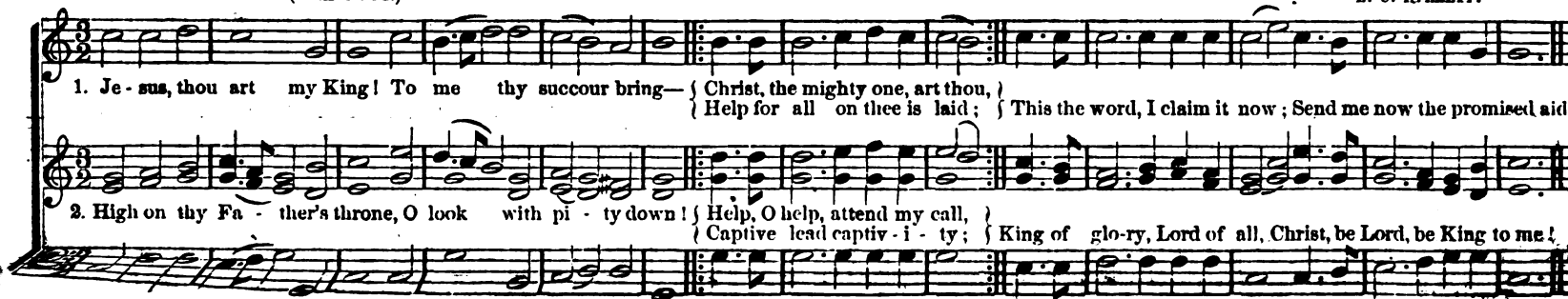
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(20th P. M.)

CAPTIVE. 6s & 7s.

L. C. FVERETT.

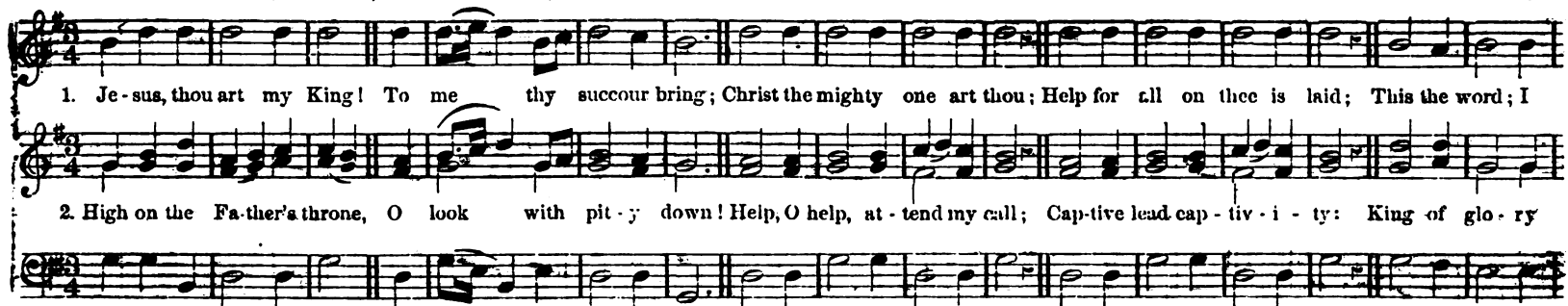


(20th P. M.)

MOORE. 6s & 7s.

DR. A. R. EVERETT.

243



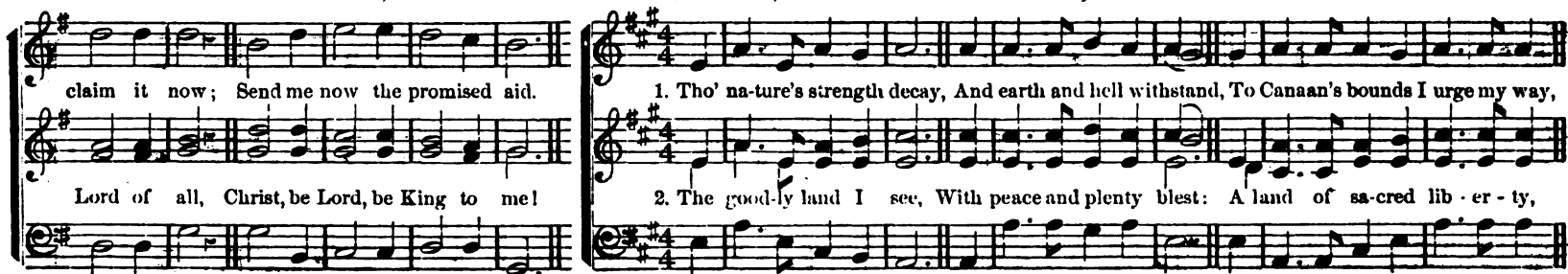
1. Je-sus, thou art my King! To me thy succour bring; Christ the mighty one art thou; Help for all on thee is laid; This the word; I

2. High on the Fa-ther's throne, O look with pit-y down! Help, O help, at-tend my call; Cap-tive lead cap-tiv-i-ty: King of glo-ry

(20th P. M.)

ELORA. 6s, 8s & 4s.

E. P. AMBROS.

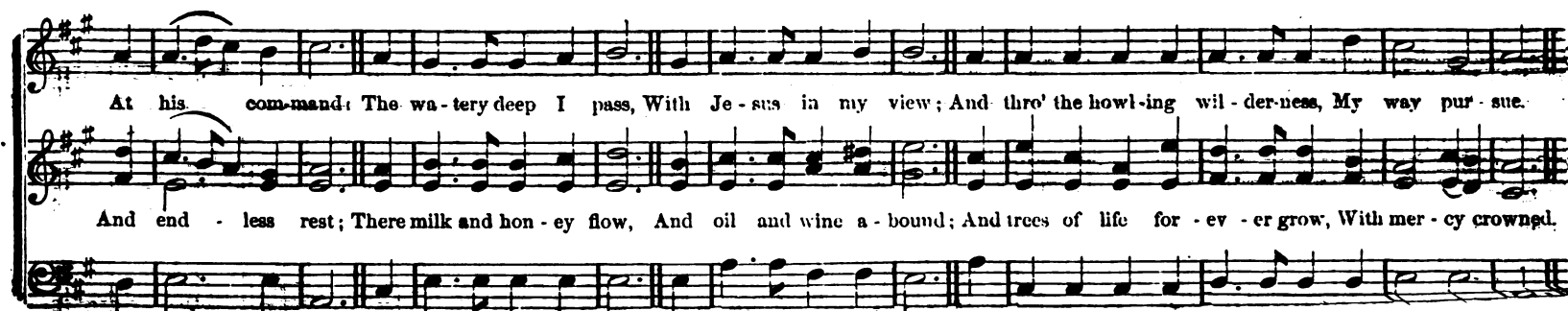


claim it now; Send me now the promised aid.

Lord of all, Christ, be Lord, be King to me!

1. Tho' na-ture's strength decay, And earth and hell withstand, To Canaan's bounds I urge my way,

2. The good-ly land I see, With peace and plenty blest: A land of sa-cred lib-er-ty,



At his com-mand: The wa-tery deep I pass, With Je-sus in my view; And thro' the howl-ing wil-der-ness, My way pur-sue.

And end-less rest; There milk and hon-ey flow, And oil and wine a-bound; And trees of life for-ev-er grow, With mer-cy crowned.

1. Pro-claim the loft-y praise Of Him who once was slain, But now is ris'n, thro' end-less days, To live and reign; He lives and reigns on high,

2. All hon-or, pow'r, and praise, To Je-sus' name be-long; With hosts se-raph-ic, glad we raise The sa-cred song; Wor-thy the Lamb they cry,

Who bought us with his blood,—Enthroned a-bove the farthest sky, Our Sav-iour God.

That on the cross was slain: But now, as-cend-ed up on high, He lives to reign.

(22d P. M.)

EDFU. 8s & 4s.

E. ROBERTS.

1. Hark! how the gos-pel trum-pet sounds,

2. Hail, Je-sus! all-vic-to-rious Lord!

Who bought us with his blood,—Enthroned a-bove the farthest sky, Our Sav-iour God.

That on the cross was slain: But now, as-cend-ed up on high, He lives to reign.

As thro' the world the echo bounds, Proclaiming to a ruined race, That thro' the riches of his grace, Sinners may see the Saviour's face, In end-less day.

Be thou by all mankind adored! For us didst thou the fight maintain, And o'er our foes the vic'try gain, That we, with thee, might ever reign, In end-less day.

1. Hark! how the gos-pel trum-pet sounds,

2. Hail, Je-sus! all-vic-to-rious Lord!

As thro' the world the echo bounds, Proclaiming to a ruined race, That thro' the riches of his grace, Sinners may see the Saviour's face, In end-less day.

Be thou by all mankind adored! For us didst thou the fight maintain, And o'er our foes the vic'try gain, That we, with thee, might ever reign, In end-less day.

Moderato.

(24th P. M.)

INKERMAN. 6s & 8s.

245

1. { Ye sim-ple souls, that stray Far from the path of peace, }
{ That un-fre-quented way To life and hap-pi-ness: } How long will ye your fol-ly love, And thron'g the downward road, And hate the wisdom

2. { So wretched and ob-scure, The men whom ye des-pise, }
{ So fool-ish, weak, and poor,— A-bove your scorn we rise: } Our conscience in the Ho-ly Ghost, Can witness bet-ter things; For He whose blood is

(25th P. M.)

HOLYWELL. 7s, 8s & 7s.

‡

from a-bove, And mock the sons of God?

1. Head of the church triumphant, We joy-ful-ly a-dore thee; Till thou appear, Thy members here

all our boast, Hath made us priests and kings.

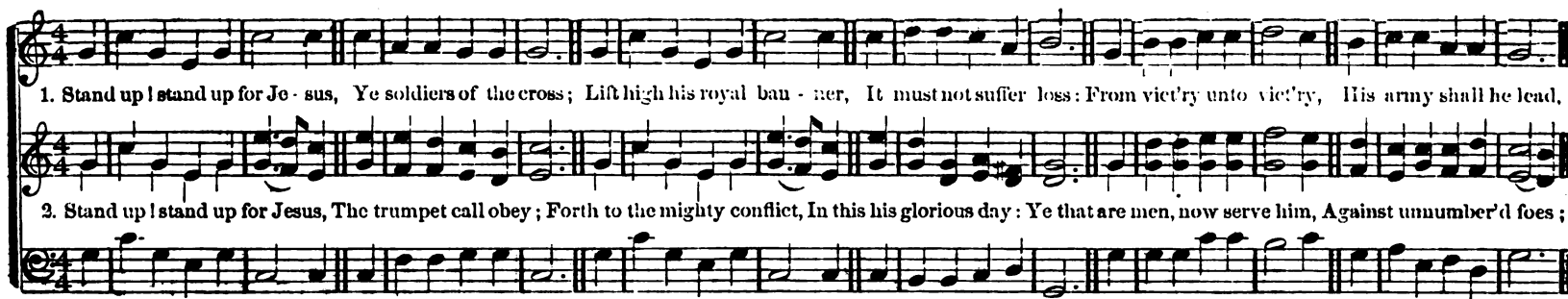
2. While in affliction's fur-nace, And passing through the fire, Thy love we praise That knows our days.

Shall sing like those in glo-ry. We lift our hearts and voices, In blest an-ti-ci-pa-tion, And cry a-loud, And give to God The praise of our sal-va-tion.

And ev-er brings us nigh-er. We lift our hands ex-ult-ing In thine al-might-y fa-vor; The love divine That made us Thine, Shall keep us Thine forever.

COURAGE. 7s & 6s.

E. ROBERTS.

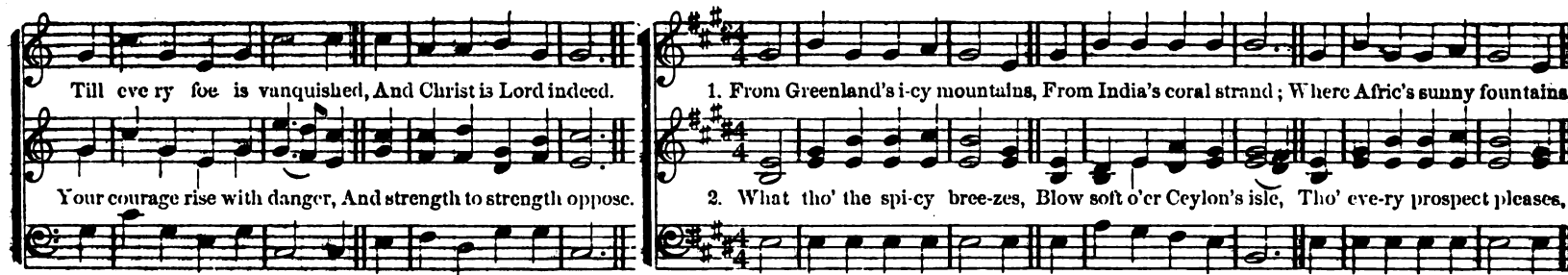


1. Stand up! stand up for Je - sus, Ye soldiers of the cross; Lift high his royal ban - ner, It must not suffer loss: From vict'ry unto vict'ry, His army shall he lead,

2. Stand up! stand up for Jesus, The trumpet call obey; Forth to the mighty conflict, In this his glorious day: Ye that are men, now serve him, Against unnumber'd foes;

(26th P. M.)

MISSIONARY HYMN. 7s & 6s.

Dr. L. MASOK.
By permission.


Till eve ry foe is vanquished, And Christ is Lord indeed.

Your courage rise with danger, And strength to strength oppose.

1. From Greenland's i-cy mountains, From India's coral strand; Where Afric's sunny fountains,

2. What tho' the spi-cy bree-zes, Blow soft o'er Ceylon's isle, Tho' eve-ry prospect pleases,



Roll down their golden sand; From many an an-cient riv - er, From many a pal - my plain,—They call us to de - liv - er Their land from error's chain.

And on - ly man is vile? In vain with lav-ish kind-ness The gifts of God are strewn; The heathen in his blind ness, Bows down to wood and stone.

(26th P. M.)

CRUCIFIX. 7s & 6s.

From "Apples of Gold."

*

247

1. { O sacred Head now wounded, With grief and shame weigh'd down : }
Now scornful-ly sur-round-ed With thorns, Thy only crown : } O sacred Head, what glo-ry. What bliss till now is Thine! Yet tho' despised and go-ry, I joy to call thee mine.

2. { O no-blest brow and dearest, In oth-er days the world
All fear'd when Thou appearest ; What shame on Thee is hur'l'd ; } How art Thou pale with anguish. With sore abuse and scorn ; How does that visage lan-guish, Which once was bright as morn.

(26th P. M.)

PILGRIM SONG. 7s & 6s.

Arranged.

1. { O bread to pilgrims giv-en, O food that angels eat.
O man-na sent from heaven, For heaven-born nature's meet! } Give us, for Thee long pin-ing. To eat till richly filled Till, earth's delights resign-ing, Our eve-ry wish is stilled!

1. { O wa-ter, life-be-stow-ing. From out the Saviour's heart,
A fountain purely flow-ing, A fount of love 'hou art! } Oh let us, freely tast-ing, Our burning thirst assuage! Thy sweetness, never wast-ing. A-vails from age to age.

(26th P. M.)

WEBB. 7s & 6s.

GEO. JAMES WEBB.

D.C. 8.

1. The morning light is breaking, The darkness disappears ; The sons of earth are waking To penitential tears ; Each breeze that sweeps the ocean, Brings tidings from afar,
D. S. Of nations in commotion, Prepared for Zion's war.

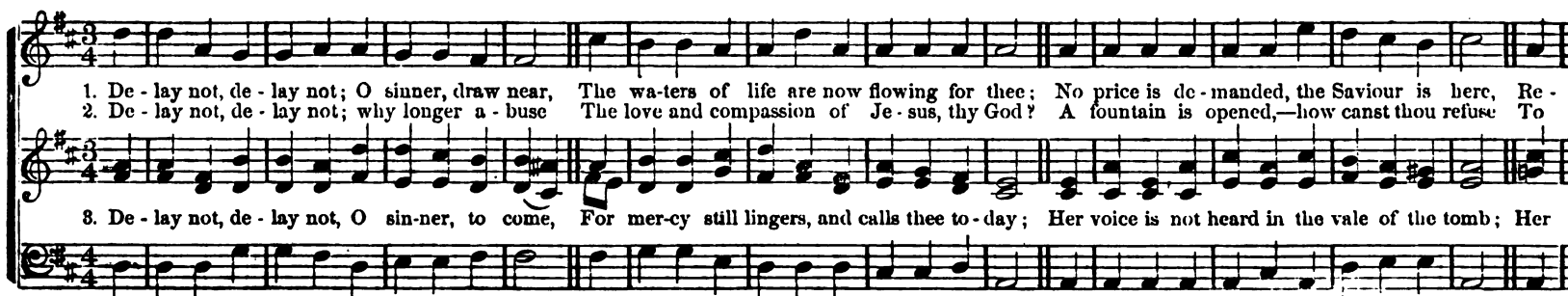
2. Rich dews of grace come o'er us, In many a gentle show'r, And brighter scenes before us Are opening every hour : Each cry to heav'n going, Abundant answers bring,
D. S. And heav'nly gales are blowing, With peace upon their wings.

248

(27th P. M.)

VALENCIA. 11s.

E. ROBERTS.



1. De-lay not, de-lay not; O sinner, draw near, The wa-ters of life are now flowing for thee; No price is de-manded, the Saviour is here, Re-

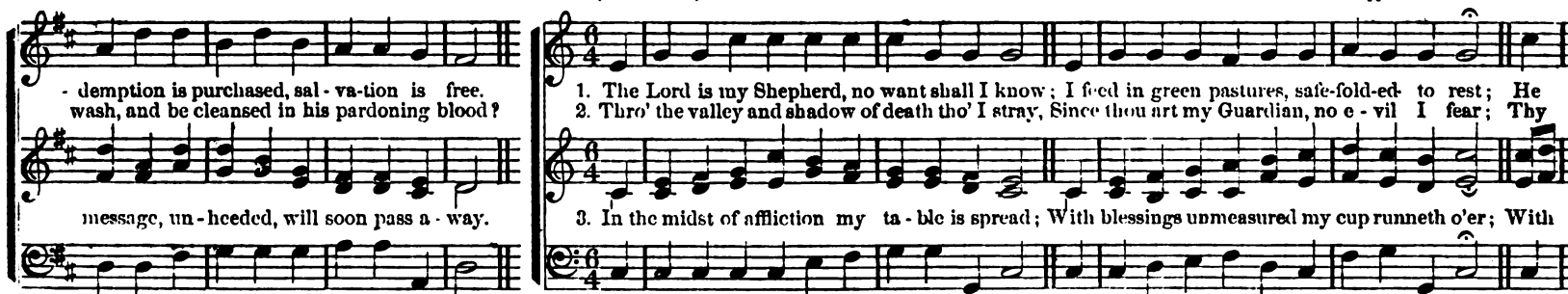
2. De-lay not, de-lay not; why longer a-buse The love and compassion of Je-sus, thy God? A fountain is opened,—how canst thou refuse To

3. De-lay not, de-lay not, O sin-ner, to come, For mer-cy still lingers, and calls thee to-day; Her voice is not heard in the vale of the tomb; Her

(22d P. M.)

SHARON. 11s.

From "Apples of Gold."

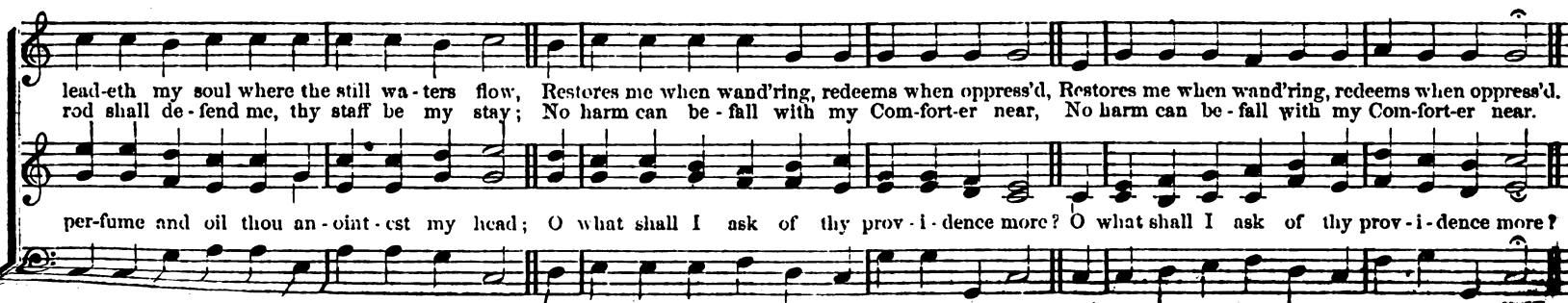


- demption is purchased, sal-va-tion is free. wash, and be cleansed in his pardoning blood?

1. The Lord is my Shepherd, no want shall I know: I feed in green pastures, safe-fold-ed to rest; He

2. Thro' the valley and shadow of death tho' I stray, Since thou art my Guardian, no e-vil I fear; Thy

3. In the midst of affliction my ta-ble is spread; With blessings unmeasured my cup runneth o'er; With



lead-eth my soul where the still wa-ters flow, Restores me when wand'ring, redeems when oppress'd, Restores me when wand'ring, redeems when oppress'd. rod shall de-fend me, thy staff be my stay; No harm can be-fall with my Com-fort-er near, No harm can be-fall with my Com-fort-er near.

per-fume and oil thou an-oint-est my head; O what shall I ask of thy prov-i-dence more? O what shall I ask of thy prov-i-dence more?

(27th P. M.)

FREDERICK. 11s.

Geo. Kingsley. 249

I would not live alway: I ask not to stay Where storm af-ter storm ris-es dark o'er the way; The few lur-id mornings that dawn on us here,

(27th P. M.)

PORTUGUESE HYMN. 11s.

Are enough for life's woes, full enough for its cheer. How firm a foun-da-tion, ye saints of the Lord, Is laid for your faith in his ex-cel-lent word; What more can he say than to you he hath said, Who un-to the Saviour for ref-uge have fled? Who un-to the Sav-iour for refuge have fled?

(27th P. M.)

GOSHEN. 11s.

Fine.

D. S.

My home is in heav-en, my rest is not here, Then why should I murmur, when tri-als ap-pear? Be hushed, my dark spir it, the worst that can come,
D. S. But short-ens thy jour-ney, and hast-ens thee home.

250

(28th P. M.)

VENANGO. 10s, 11s & 12s.

E. P. AMBROSE

*Allegro.**Fine.*

1. Lift your glad voices in triumph on high, For Je-sus hath ris-en, and man can-not die; Vain were the terrors that gathered around him, And
D. C. Loud was the chorus of an-gels on high, "The Saviour hath ris-en, and man shall not die."

2. Glo-ry to God, in full anthems of joy; The be-ing he gave us, death can-not de-stroy; Sad were the life we must part with to-mor-row, If
D. C. Lift, then, your voices in triumph on high, For Je-sus hath ris-en, and man shall not die.

D. C.

short the do-minion of death and the grave; He burst from the fetters of darkness that bound him, Re-splendent in glo-ry to live and to save.
tears were our birthright, and death were our end; But Je-sus hath cheered the dark valley of sorrow, And bade us, im-mor-tal, to heav-en as-cend;

(29th P. M.)

SCOTLAND. 12s.

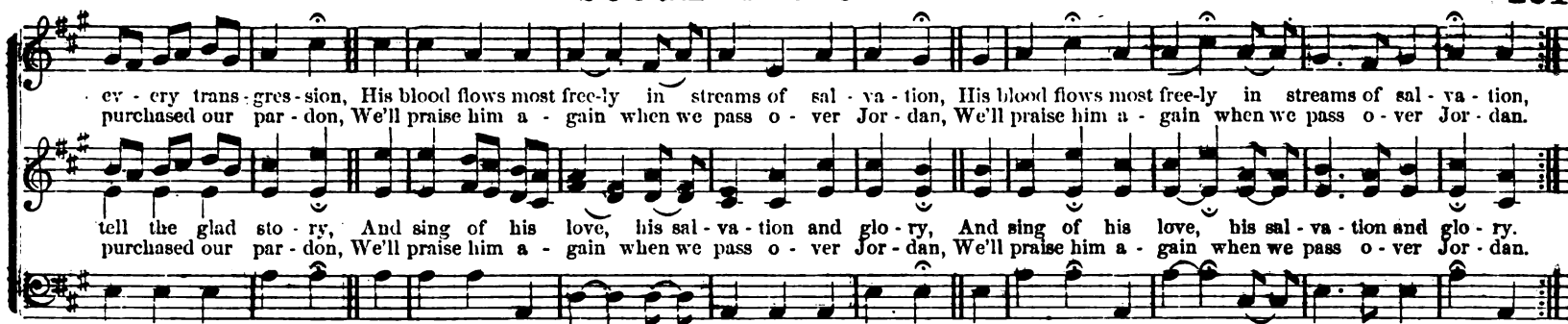
Dr. CLARKE

1. The voice of free grace cries, Es-cape to the mountain, For Adam's lost race Christ hath opened a fountain; } For sin and un-cleanness, and
{ Hal-le-lu-jah to the Lamb, who hat

2. Now glo-ry to God in the high-est is giv-en, Now glo-ry to God, is re-echoed in heav-en: } A-round the whole earth let us
{ Hal-le-lu-jah to the Lamb, who hat

SCOTLAND. Concluded.

251



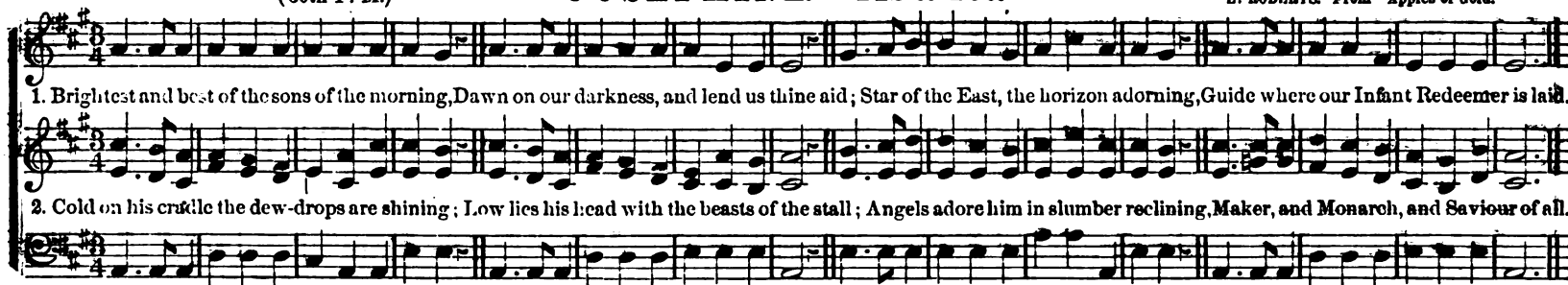
ev - ry trans - gres - sion, His blood flows most free - ly in streams of sal - va - tion, His blood flows most free - ly in streams of sal - va - tion,
purchased our par - don, We'll praise him a - gain when we pass o - ver Jor - dan, We'll praise him a - gain when we pass o - ver Jor - dan.

tell the glad sto - ry, And sing of his love, his sal - va - tion and glo - ry, And sing of his love, his sal - va - tion and glo - ry.
purchased our par - don, We'll praise him a - gain when we pass o - ver Jor - dan, We'll praise him a - gain when we pass o - ver Jor - dan.

(30th P. M.)

JOSEPHINE. 11s & 10s.

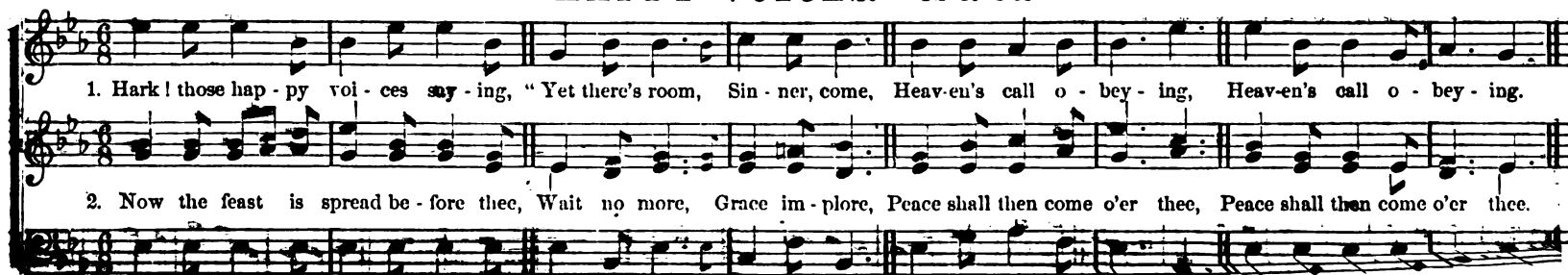
E. ROBERTS. From "Apples of Gold."



1. Brightest and best of the sons of the morning, Dawn on our darkness, and lend us thine aid; Star of the East, the horizon adorning, Guide where our Infant Redeemer is laid.

2. Cold on his cradle the dew-drops are shining; Low lies his head with the beasts of the stall; Angels adore him in slumber reclining, Maker, and Monarch, and Saviour of all.

HAPPY VOICES. 8s & 3s.



1. Hark! those hap - py voi - ces say - ing, " Yet there's room, Sin - ner, come, Heav - en's call o - bey - ing, Heav - en's call o - bey - ing.

2. Now the feast is spread be - fore thee, Wait no more, Grace im - plore, Peace shall then come o'er thee, Peace shall then come o'er thee.

252

(30th P. M.)

COME, YE DISCONSOLATE. 11s & 10s.

WEBER.

Chorus.

1. Come, ye dis-con-so-late, wher-e'er ye lan-guish, Come, at the shrine of God, fervently kneel, Here bring your wounded hearts, here tell your anguish, Earth has no sorrow, that Heav'n cannot heal.

Trio.

2. Joy of the des-o-late, light of the stray-ing, Hope of the pen-i-tent, fadeless and pure! Here speaks the comforter, ten-der-ly say-ing, Earth has no sorrow that Heaven cannot cure.

(31st P. M.)

LINDSAY. 8s & 4s.

N. L. ALWOOD.

1. Our blest Re-deem-er, ere he breathed His last fare well, A guide,— a Com-fort-er bequeathed, With us to dwell.

2. He comes, his gra-cies to im-part; A will-ing guest, While he can find one hum-ble heart, Where-in to rest.

(30th P. M.)

MANCHESTER. 11s & 10s.

Dr. A. B. EVERETT.

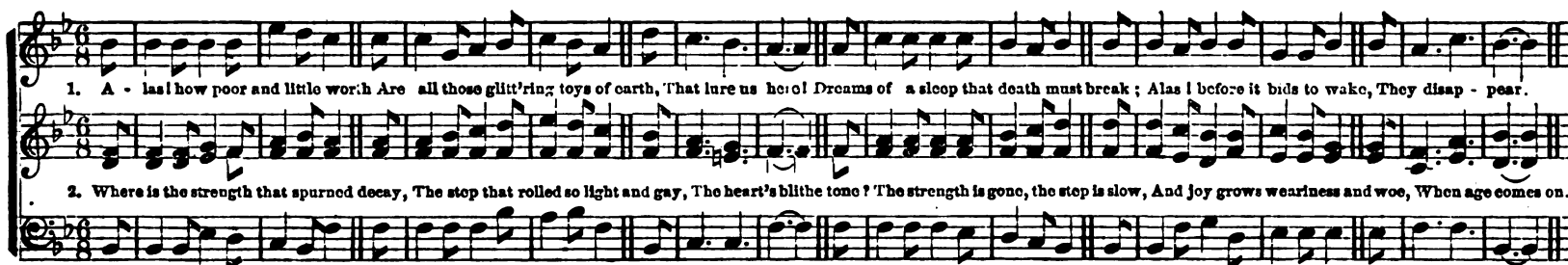
Hail the blest morn! see the great Mediator Down from the regions of glory descend; Shepherds, go worship the babe in the manger, Lo! for his guard the bright angels attend.

Hail the blest morn! see the great Mediator Down from the regions of glory descend; Shepherds, go worship the babe in the manger, Lo! for his guard the bright angels attend.

(32d P. M.)

YEDDO. 8s & 4s.

* 253 .



1. A - las! how poor and little worth Are all those glitt'ring toys of earth, That lure us here! Dreams of a sleep that death must break; Alas! before it bids to wake, They disap - pear.

2. Where is the strength that spurned decay, The step that rolled so light and gay, The heart's blithe tone? The strength is gone, the step is slow, And joy grows weariness and woe, When age comes on.

(33d P. M.)

TULA. 6s.

F. ROBERTS.



1. Come, wandering sheep, O come! I'll bind thee to my breast; I'll bear thee to thy home, And lay thee down to rest


2. I saw thee stray for - lorn, And heard thee faint - ly cry; And on the tree of scorn, For thee I deign'd to die—

3. I shield thee from a - larms, And wilt thou not be blest? I bear thee in my arms; Thou, bear me in thy breast.

(33d P. M.)

TOLOSA. 6s.

E. P. AMBROSE.



1. Sing praise! the tomb is void Where the Re-deem-er lay; Sing of our bonds destroyed, Our darkness turned to day, Our darkness turned to day.

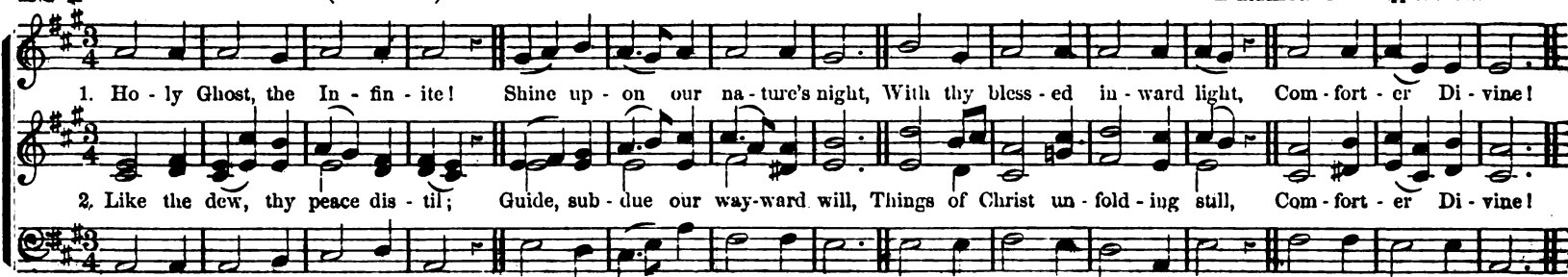
2. Weep for your dead no more; Friends, be of joy - ful cheer; Our star moves on be - fore, Our nar - row path shines clear, Our nar-row path shines clear.

254

(34th P. M.)

WOODFORD. 7s & 4s.

E. ROBERTS. From "Apples of Gold."



1. Ho - ly Ghost, the In - fin - ite! Shine up - on our na - ture's night, With thy bless - ed in - ward light, Com - fort - er Di - vine!

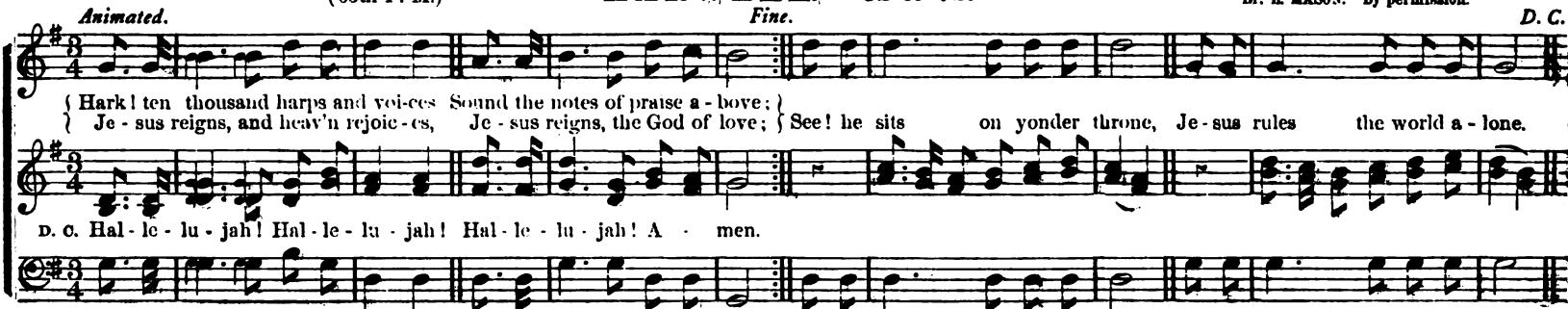
2. Like the dew, thy peace dis - til; Guide, sub - due our way - ward will, Things of Christ un - fold - ing still, Com - fort - er Di - vine!

(35th P. M.)

HARWELL. 8s & 7s.

Dr. L. MASON. By permission.

D. C.



Animated. *Fine.*

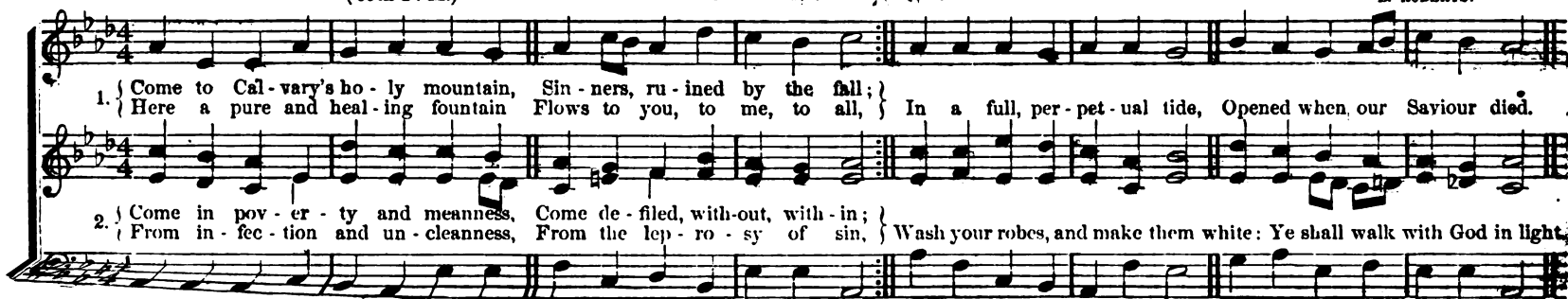
{ Hark! ten thousand harps and voices Sound the notes of praise a - bove; }
 { Je - sus reigns, and heav'n rejoic - es, Je - sus reigns, the God of love; } See! he sits on yonder throne, Je - sus rules the world a - lone.

D. C. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men.

(35th P. M.)

KINSMAN. 8s & 7s.

E. ROBERTS.



1. { Come to Cal - vary's ho - ly mountain, Sin - ners, ru - ined by the fall; }
 { Here a pure and heal - ing fountain Flows to you, to me, to all, } In a full, per - pet - ual tide, Opened when, our Saviour died.

2. { Come in pov - er - ty and meanness, Come de - filed, with - out, with - in; }
 { From in - fec - tion and un - cleanness, From the lep - ro - sy of sin, } Wash your robes, and make them white: Ye shall walk with God in light.

(85th P. M.)

KESWICK. 8s & 7s. Peculiar.

E. ROBERTS. 255

1. What is life? 'tis but a va-por Soon it van-ish-es a-way, Life is but a dy-ing ta-per—O my soul, why wish to stay!
2. See that glo-ry, how re-splendent! Brighter far than fan-cy paints; There, in ma-jes-ty tran-scen-dent, Je-sus reigns the king of saints.
3. Joy-ful crowds, his throne sur-rounding, Sing with rap-ture of his love; Thro' the heav'ns his praise re-sounding, Fill-ing all the courts a-bove.

Refrain.

Why not spread thy wings and fly Straight to yon-der world of joy? Why not spread thy wings and fly, Straight to yon-der world of joy?
Why not spread thy wings and fly Straight to yon-der world of joy? Why not spread thy wings and fly, Straight to yon-der world of joy?

Legato.

(86th P. M.)

REST. 8s & 6s.

APGOMER.

1. There is an hour of peaceful rest, To mourning wanderers given: There is a joy for souls distressed, A balm for every wounded breast, 'Tis found a-bove—in heaven.
2. There is a home for weary souls, By sin and sorrow driven; When tossed on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear but heaven.
3. There, faith lifts up her cheerful eye, To brighter prospects given; And views the tempest passing by, The evening shadows quickly fly, And all se-re-ne in heaven.

FAYETTE. S. L. M.

E. ROBERTS.

1. Friend after friend de - parts: Who hath not lost a friend? There is no un - ion here of hearts That finds not here an end; Were this frail
 2. Be-yond the flight of time, Beyond this vale of death, There surely is some bless - ed clime Where life is not a breath, Nor life's af -

8. There is a world a - bove, Where parting is un - known; A whole e - ter - ni - ty of love, Formed for the good a - lone; And faith be -

(38th P. M.) HOW CALM AND BEAUTIFUL. C. L. M.

Dr. HASTINGS. By permission.

world our on - ly rest, Liv - ing or dy - ing, none were blest.
 - fec - tions transient fire, Whose sparks fly upward to ex - pire.

- holds the dy - ing here Translat - ed to that happier sphere.

1. How calm and beau - ti - ful the morn That gilds the sa - cred tomb, Where
 2. Ye mourning saints! dry ev - ery tear For your de - part - ed Lord; "Be -

once the Cru - ci - fied was borne, And veiled in midnight gloom! O weep no more the Sav - iour slain; The Lord is ris'n—he lives a - gain.

- hold the place—he is not there," The tomb is all un - barred: The gates of death were closed in vain: The Lord is ris'n—he lives a - gain.

(38th P. M.)

BLISSFUL CLIME. C. L. M.

AFGOMER. 257

1. { Heav'n is the land where troubles cease, Where toils and tears are o'er; } Where cares distract no more, And not a shadow of distress, Dims its un-sul-ly'd bless-ed-ness.
The bliss-ful clime of rest and peace, [1st time] [2d time]

2. { Heav'n is the place where Je-sus dwells, And pleads his dy-ing blood; } An unknown mul-titude—Whose harps and tongues thro' endless days, Shall crown his head with songs of praise.
While to his prayers his fa-ther gives, [Omni.]

(38th P. M.)

KERMAN. C. L. M.

GEO. M. MONROE.

1. { O sing un-to my soul, my love, That all-en-tranc-ing lay, } It comes as some fa-mil-iar strain, Once heard in heav'n, now heard again.
Such as the se-raph-im a-bove Are sing-ing far a-way;

2. { For, sure as old-en sag-es tell, We are not all of earth; } And memo-ries of things di-vine, Thrill o'er me at that voice of thine.
The soul, by some mys-te-rious spell, Has glimpses of its birth;

DALSTON. S. P. M.

A. WILLIAMS.

1. How pleased and blest was I To hear the people cry, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal We haste to Zi-on's hill, And there our vows and honors pay.

2. Zion, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round, In thee our tribes appear To pray, and praise, and hear The sacred Gospel's joyful sound

258

(39th P. M.)

LUTHER. 8s & 7s. Peculiar.

E. P. AMBROSE

1. Great God! what do I see and hear?—The end of things cre - a - ted! Be - hold the Judge of man ap - pear, On clouds of glo - ry
2. The dead in Christ shall first a - rise, At the last trum - pet's sounding, Caught up to meet him in the skies, With joy their Lord sur -

seat - ed! The trumpet sounds—the graves re - store The dead which they con - tained be - fore!—Pre - pare, my soul, to meet him.
- round - ing: No gloom - y fears their souls dis - may, His presence sheds e - ter - nal day, On those prepared to meet him.

(40th P. M.)

VITAL SPARK. 7s & 8s. Peculiar.

‡

1. Vi - tal spark of heavenly flame! Quit, O quit this mor - tal frame; Trembling, hop - ing, lin - gering, flying—O the pain—the
2. Hark! they whis - per; an - gels say, "Sis - ter spir - it, come a - way:" What is this ab - sorbs me quite?—Steals my sens - es,
3. The world re - cedes—it dis - ap - pears! Heav'n op - ens on my eyes!—my ears With sounds, with sounds seraph - ic ring! Lend, lend your wings! I

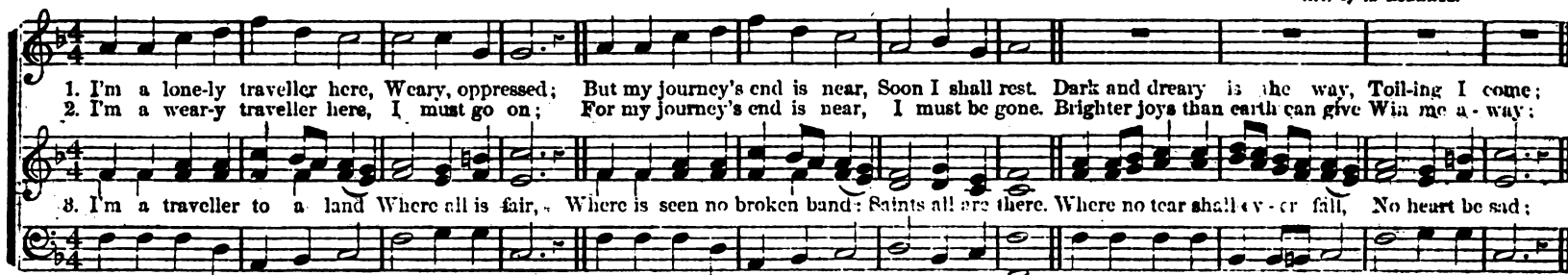
bliss of dy - ing! Cease, fond na - ture, cease thy strife, And let me lan - guish in - to life, And let me lan - guish in - to life.
shuts my sight,.... Drowns my spir - it, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death?
mount! I fly!.... "O Grave, where is thy vic - to - ry? O Death, O Death, where is thy sting? O Death, O Death, where is thy sting?"

MISCELLANEOUS METRES AND OCCASIONAL PIECES.

259

LONELY TRAVELLER. 7s & 4s.

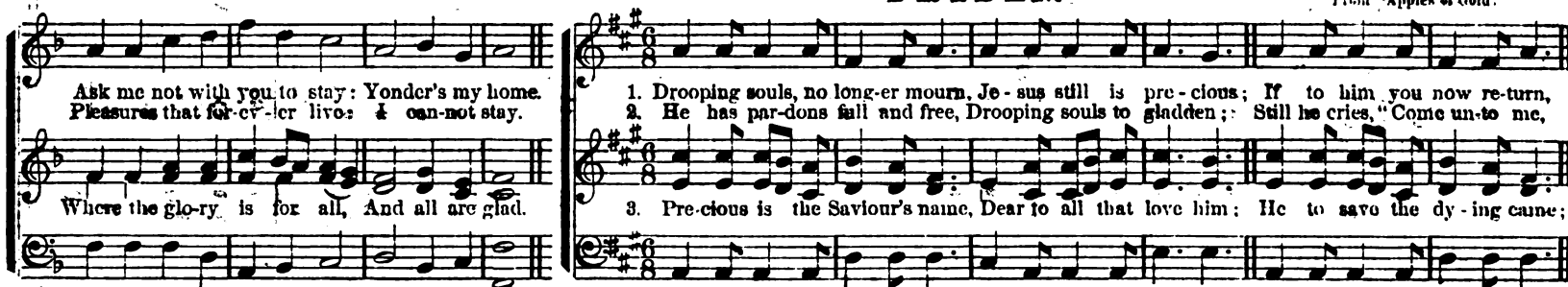
Arr. by E. ROBERTS.



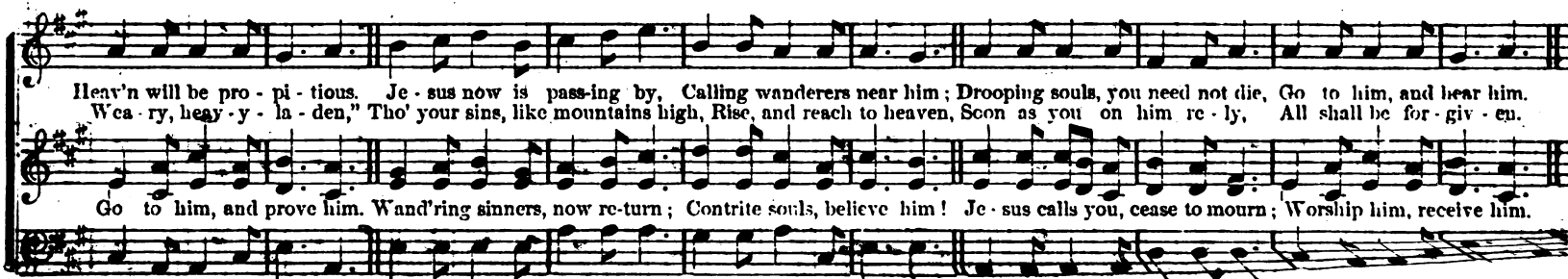
1. I'm a lone-ly traveller here, Weary, oppressed; But my journey's end is near, Soon I shall rest. Dark and dreary is the way, Toil-ing I come;
 2. I'm a wear-y traveller here, I must go on; For my journey's end is near, I must be gone. Brighter joys than earth can give Win me a - way;
 3. I'm a traveller to a land Where all is fair, - Where is seen no broken band; Saints all are there. Where no tear shall ev - er fall, No heart be sad;

DRYDEN.

From "Apples of Gold."



Ask me not with you to stay: Yonder's my home.
 Pleasures that for-ev-er live: I can-not stay.
 Where the glo-ry is for all, And all are glad.
 1. Drooping souls, no long-er mourn, Je - sus still is pre - cious; If to him you now re - turn,
 2. He has par-dons full and free, Drooping souls to gladden; Still he cries, "Come un-to me,
 3. Pre-cious is the Saviour's name, Dear to all that love him; He to save the dy - ing came;



Heav'n will be pro - pi - tious. Je - sus now is pass-ing by, Calling wanderers near him; Drooping souls, you need not die, Go to him, and hear him.
 Wea - ry, hea - y - la - den," Tho' your sins, like mountains high, Rise, and reach to heaven, Soon as you on him re - ly, All shall be for - giv - en.
 Go to him, and prove him. Wand'ring sinners, now re - turn; Contrite souls, believe him! Je - sus calls you, cease to mourn; Worship him, receive him.

YE VALLANT SOLDIERS.

From "Apples of Gold."

1. Ye val-iant sol-diers of the cross, Ye hap-py pray-ing band, Though in this world you suf-fer loss, Press on to Ca-naan'a-land. Let us
 2. All earth-ly pleasures we'll for-sake When heav'n ap-pears in view; In Je-sus' strength we'll un-der-take To fight our pas-sage through. Let us, &c.

3. O what a glorious shout there'll be When we ar-rive at home; Our friends and Je-sus we shall see, And God shall say "well done." Let us

never mind the scoffs nor the frowns of the world, For we've all got the cross to bear, It will only make the crown the brighter to shine, When we have the crown to wear.

never mind the scoffs nor the frowns of the world, For we've all got the cross to bear, It will only make the crown the brighter to shine, When we have the crown to wear.

WILLIAMS. 7s.

CHAS. L. STONE.

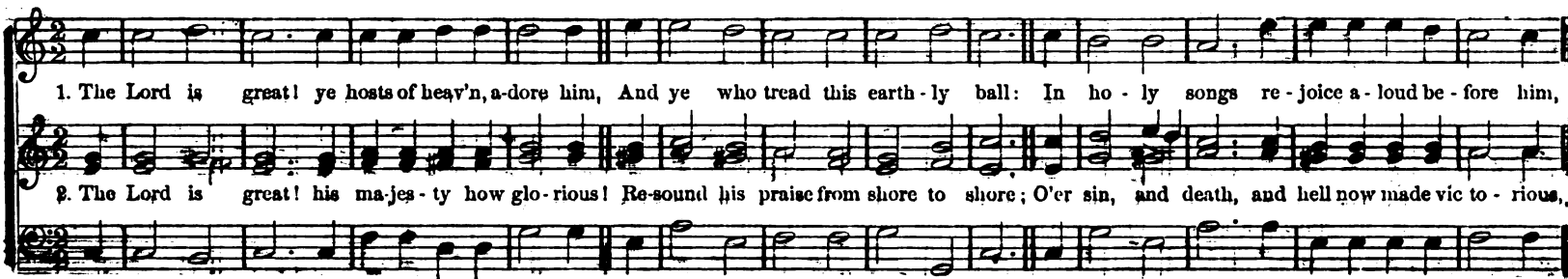
1. Ho-ly Spir-it, Lord of light! From the clear ce-les-tial height, Come, thou light of all that live! Thy pure beaming radiance give!
 2. Come, thou Fa-ther of the poor! Come with treasures which en-dure; Thou of all con-sol-ers best, Vis-it-ing the troubled breast.

3. Thou in toil art com-fort sweet; Pleasant coolness in the heat; So-lace in the midst of woe; Dost re-fresh-ing peace be-stow.

Cresc. *spiano*.

POTSVILLE 11s & 8s.

J. H. TENNEY. 261



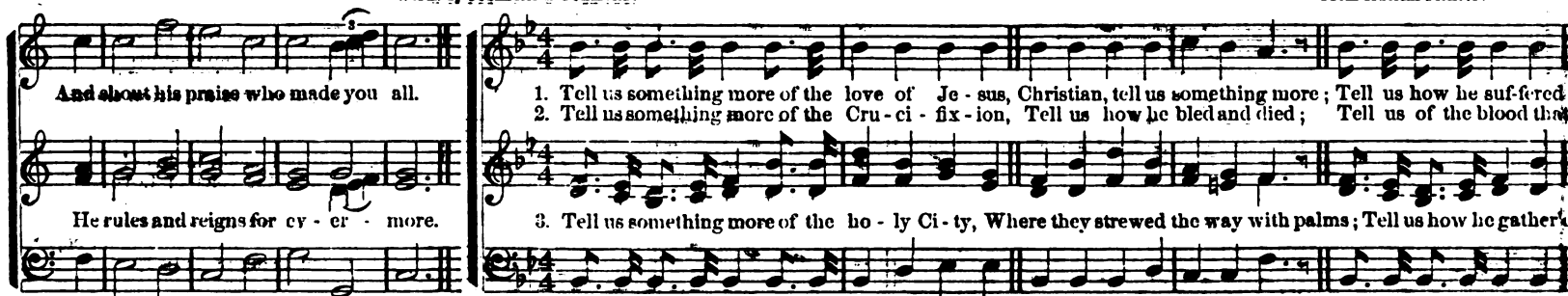
1. The Lord is great! ye hosts of heav'n, a-dore him, And ye who tread this earth-ly ball: In ho-ly songs re-joice a-loud be-fore him,

2. The Lord is great! his ma-jes-ty how glo-rious! Re-sound his praise from shore to shore; O'er sin, and death, and hell now made vic-to-rious,

Words by JOSEPHINE POLLARD.

"TELL US SOMETHING MORE."

APGOMER.
From Musical Pioneer.




And about his praise who made you all.

He rules and reigns for ev-er-more.

1. Tell us something more of the love of Je-sus, Christian, tell us something more; Tell us how he suf-fered
2. Tell us something more of the Cru-ci-fix-ion, Tell us how he bled and died; Tell us of the blood that
3. Tell us something more of the ho-ly Ci-ty, Where they strewed the way with palms; Tell us how he gather'd

CHORUS.

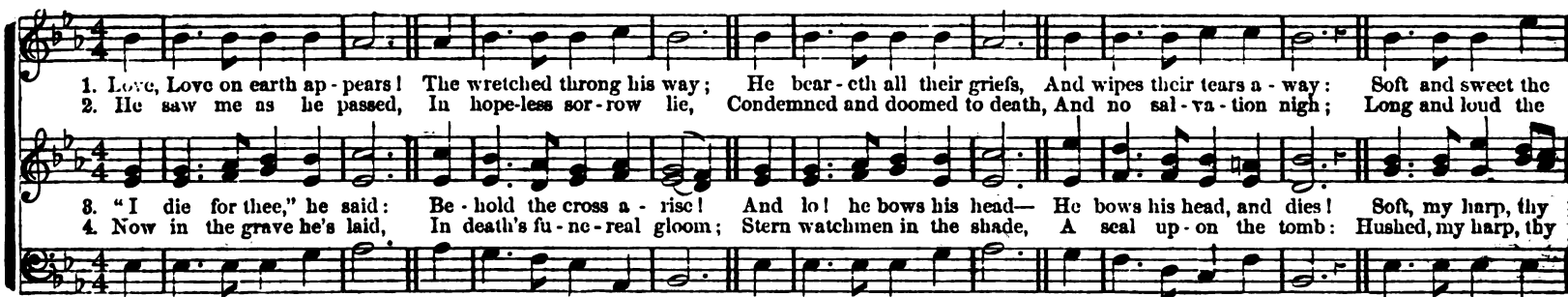


death from sin-ners, Tell us of the cross he bore. Tell us, tell us, Tell us, Christian, tell us, Tell us, tell us, tell us something more.
ev-er cleanses, Flowing from his wounded side. Tell us, tell us, Tell us, Christian, tell us, Tell us, tell us, tell us something more.

lit-tle children In-to his most lov-ing arms. Tell us, tell us, Tell us, Christian, tell us, Tell us, tell us, tell us something more.

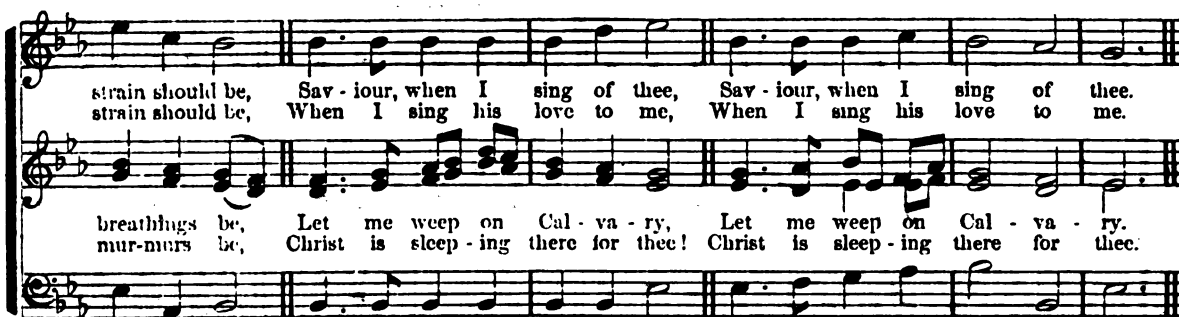
MAGDALA. 6s & 7s.

E. ROBERTS.



1. Love, Love on earth ap - pears! The wretched throng his way; He bear - eth all their griefs, And wipes their tears a - way: Soft and sweet the
 2. He saw me as he passed, In hope-less sor - row lie, Condemned and doomed to death, And no sal - va - tion nigh; Long and loud the

3. "I die for thee," he said: Be - hold the cross a - rise! And lo! he bows his head— He bows his head, and dies! Soft, my harp, thy
 4. Now in the grave he's laid, In death's fu - ne - real gloom; Stern watchmen in the shade, A seal up - on the tomb: Hushed, my harp, thy



strain should be, Sav - iour, when I sing of thee, Sav - iour, when I sing of thee.
 strain should be, When I sing his love to me, When I sing his love to me.

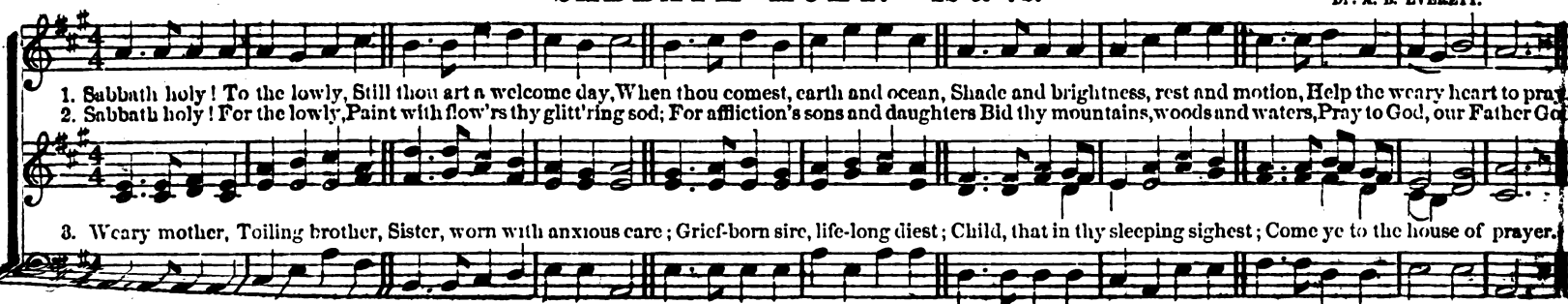
breathings be, Let me weep on Cal - va - ry, Let me weep on Cal - va - ry.
 mur-murs be, Christ is sleep - ing there for thee! Christ is sleep - ing there for thee.

5. The angels come at dawn,
 The stone is rolled away;
 The living Dead is gone,
 And bursts eternal day:
 Long and loud the strain should be,
 Jesus conquers death for me.

6. He lives! again he lives!
 I hear the voice of Love;
 He comes to soothe my fears,
 And draw my soul above:
 Joyful now the strain should be,
 When I sing of Calvary.

SABBATH HOLY. 4s & 7s.

Dr. A. B. EVERETT.



1. Sabbath holy! To the lowly, Still thou art a welcome day, When thou comest, earth and ocean, Shade and brightness, rest and motion, Help the weary heart to pray.
 2. Sabbath holy! For the lowly, Paint with flow'rs thy glitt'ring sod; For affliction's sons and daughters Bid thy mountains, woods and waters, Pray to God, our Father God.

3. Weary mother, Toiling brother, Sister, worn with anxious care; Grief-born sire, life-long diest; Child, that in thy sleeping sighst; Come ye to the house of prayer,

Words by JOSEPHINE POLLARD.

FAITHFUL SHEPHERD.

From "Musical Pioneer." E. ROBERTS.

263

1. Je - sus watch o - ver me, Shel - ter and cov - er me, Safe - ty and ref - uge from e - vil pro - vide; Walk - ing so fear - ful - ly,
 2. Tossed on a trou - bled sea, Storm - y as Gal - i - lee, At his soft whis - per the tem pest will calm; There is my on - ly rest,
 3. Ev - er pur - sued by sin, Striv - ing the prize to win, Ref - uge of sin - ners I hast - en to thee; "Save me! oh, save! I cry,

WHY THAT LOOK OF SADNESS. 6s & 5s.

J. M. WINER.

Sad - ly and tear - ful - ly, Why need I trou - ble with Je - sus my guide?
 Pillowed on Jesus' breast, Safe in the ark of his Shelter - ing arm.
 Then to His arms I fly, He my de - fend - er, pro - tec - tor will be.

1. Why that look of sad - ness? Why that downcast eye? Can no thought of
 2. Is thy burden'd spir - it Ag - on - ized for sin? Think of Je - sus'
 3. Is thy spir - it droop - ing? Is the tempter near? Still in Je - sus

glad - ness Lift thy soul on high? O thou heir of heav - en. Think of Je - sus' love, While to thee is giv - en All his grace to prove.
 mer - it; He can make thee clean; Think of Calvary's mountain, Where his blood was spilt; In that pre - cious foun - tain Wash a - way thy guilt.
 hop - ing, What hast thou to fear Set the prize be - fore thee, Gird thy ar - mor on: Heir of grace and glo - ry, Strug - gle for thy crown.

1. Sing hal - le - lu - jah! praise the Lord, Sing with a cheer-ful voice, Ex - alt our God with one ac - cord, And in his name re - joice:

2. There we to all e - ter - ni - ty, Shall join th'an - gel - ic lays, And sing in per - fect har - mo - ny To God, our Sav - iour's praise.

Ne'er cease to sing, thou ran - som'd host, To Fa - ther, Son, and Ho - ly Ghost, Till in the realms of end - less light, Your praises shall u - nite.

He hath re-deem'd us by his blood, And made us kings and priests to God, For us, for us the Lamb was slain, Praise ye the Lord! A - men.

FANNY CROSBY.

DRESDEN. 8s, 7s & 3s.

E. ROBERTS. From Apples of Gold.

1. { Lord, to thee in deep contrition, Would I lift my streaming eyes; }
 { Thou hast said a broken spirit, Father, thou wilt not despise. } All my hope, all my plea, Jesus, thou hast died for me.

2. { Thou art good, and pure, and holy: I am full of guilt and sin; }
 { Wash me in thy sacred fountain, Cleanse and make me pure within. } All my hope, all my plea, Jesus thou hast died for me.

3.
 Let thy healing beams of mercy,
 Drop for me, one cheering ray;
 Father, from thy gracious presence,
 Cast, oh, cast me not away.
Refrain.—All my hope, &c.

4.
 Lord, forgive me, own and bless me;
 I am weak, but thou art strong;
 In the path of heavenly wisdom,
 Gently lead my soul along.
Refrain.—All my hope, &c.

"HAIL! THOU ALMIGHTY KING."

Arr. from PELTON.
From "Apples of Gold." 265

1. Hail! Thou al-might-y King, An-gels a-dore Thee; Saints, while they sweetly sing, Cast their crowns be-fore Thee; Gird-ed with strength di-vine,
2. Light of e-ter-nal truth, Star of the morn-ing; May we in ear-ly youth, Heed Thy gen-tle warn-ing; Sin is a thorn-y way,
3. Je-sus, we haste to thee; Help our en-deav-or, Still at our post to be, Firm and faith-ful ev-er. Now, while our hearts we raise,

All power pos-sess-ing, Hon-or and praise are Thine, Wis-dom, glo-ry, bless-ing; Hon-or and praise are Thine, Wis-dom, glo-ry, bless-ing.
Cloud-ed with sor-row; Give me your hearts to-day, Wait not for the mor-row, Give me your hearts to-day, Wait not for the mor-row.
Cheer-ful-ly blend-ing, List to the song of praise, To Thy throne as-cend-ing, List to the song of praise, To thy throne as-cend-ing.

With feeling.

PRAYER. 8s & 5s.

T. WOOD.

1. Heavenly Fa-ther, look up-on us, From Thy throne on high; Guard us kind-ly, teach us wise-ly, How to live and die.
2. Great Re-deem-er! Thou who hear-est Still the prayer of faith. Be Thou with us when we're near-est To the stream of death.
3. Safe-ly bear us o'er its wa-ters, When this life is done; Hear, O Fa-ther! for we ask it Through Thy bless-ed Son.

1. Breast the wave, Christian, when it is strongest, Watch, where the night-shade lingers the longest; Onward and onward still be thy en-deav-or,

2. Stand the storm, Christian, Je - sus is o'er thee; Fear not the tempest, Heav'n is be - fore thee; Go where thy du - ty calls; foes may assail thee;

PATTERSON. 11s.

J. H. TENNEY.

Gracefully.

There is a rest for thee, peaceful for-ev - er; There is a rest for thee, peaceful for-ev - er.

God is thy strength and shield, He will not fail thee; God is thy strength and shield, He will not fail thee.

1. Thou sweet gliding Cedron, by thy silver stream,

2. How damp were the vapors that fell on his head,

The Saviour at midnight, when Cynthia's pale beam Shone bright on the waters, would frequently stray, And lose in their murmurs the toils of the day.

How hard was his pillow, how humble his bed! The angels, as - tonished, grew sad at the sight, And followed their Master with solemn de - light.

JUST AS I AM.

J. P. MORGAN. 267

1. Just as I am, with-out one plea, one plea, But that thy blood was shed for me, was shed for me, And that thou
 2. Just as I am, and wait-ing not, and wait-ing not, To rid my soul of one dark blot, of one dark blot, To thee, whose
 3. Just as I am, tho' toss'd a - bout, tho' toss'd a - bout, With many a con-flict, many a doubt, with many a doubt, Fight-ings with-
 4. Just as I am, poor, wretched, blind, poor, wretched, blind,— Sight, rich-es, heal-ing of the mind, healing of the mind, Yea, all I

PURITY. 6s & 5s.

Rev. CHAS. P. WATSON. London, C. W.

bidst me come to thee, O Lamb of God, I come!
 blood can cleanse each spot, O Lamb of God, I come!

1. Pur-er yet and pur - er I would be in mind, Dear-er yet and dear - er
 2. Calm-er yet and calm - er Tri - al bear and pain, Sur - er yet and sur - er

3. High-er yet and high - er Out of clouds and night, Near-er yet and near - er
 4. Quicker yet and quicker Ev - er on - ward press, Firm-er yet and firm - er

Eve - ry du - ty find; Hop - ing still and trust - ing God without a fear, Pa - tiently be - liev - ing He will make all clear.
 Peace at last to gain; Suff' - ring still and do - ing To his will re - signed, And to God sub - du - ing Heart, and will and mind.

Ris - ing to the light;— Light se - rene and ho - ly, Where my soul may rest, Pu - ri - fied and low - ly, Sanc - ti - fied and blest.
 Step as I pro - gress; Oft these carn - est long - ings Swell with-in my breast; Yet their in - ner mean - ing Ne'er can be ex - pressed.

FERGUSON. 6s & 8s.

1. The hour will quickly come, When earth shall hear its doom; At his command the flames shall rise, Ten thousand thunders roar, And rage from shore to shore,
 2. See, see the Judge ap-pear, His last great mandate hear; "To judgment all ye nations come;" The nations all o-bey, And, trembling, haste a-way,

8. Now all the hu-man race Ap-pear be-fore the face Of sovereign ma-jes-ty di-vine. Ye guilt-y and im-pure, How will ye then en-dure
 4. The bold blasphemer there Will trem-ble and des-pair; No way to shun im-pending ire. Where shall the guilty bide, Or the fierce day a-bide,

DEFENCE. 4s, 6s & 8s.

E. ROBERTS.

While all dissolve, both earth and sky.
 To meet their ev-cr-last-ing doom.

Your dreadful des-ti-ny to hear?
 When he ap-pears revealed in fire?

1. Come, let us raise A song of praise To Him who rules on high: Whose love and pow'r, From hour to hour, Can
 2. His bounties flow Where'er we go, Abound where'er we stay: From every snare, His gracious care, De-

3. We're travelling on, Yet not a-lone, Thro' life's dark wilderness Close by our side, A heavenly Guide Is

Semi-Chorus.

Full Chorus.

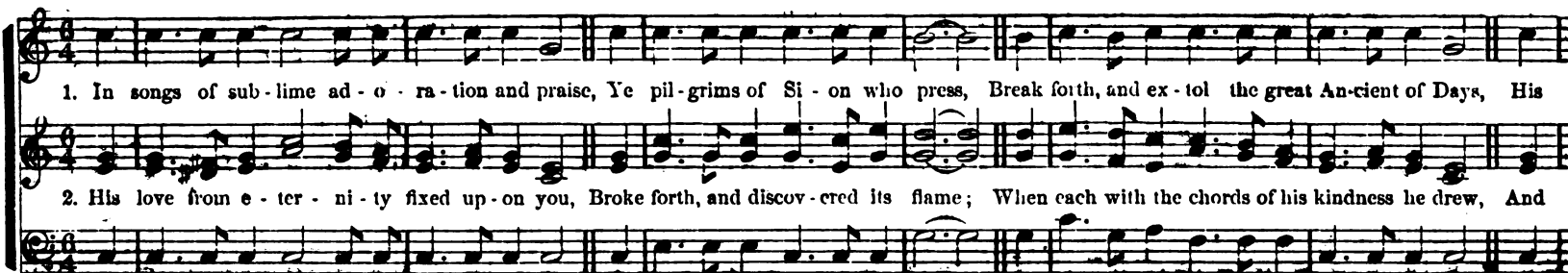
ev-ery want sup-ply; The good-ness of our God and King. Let all with hal-le-lu-jahs sing, Let all with hal-le-lu-jahs sing.
 -sends by night and day: The good-ness of our God and King. Let all with hal-le-lu-jahs sing, Let all with hal-le-lu-jahs sing.

pledged for our suc-cess: The good-ness of our God and King. Let all with hal-le-lu-jahs sing, Let all with hal-le-lu-jahs sing.

ELSIE. 11s & 8s.

Dr. A. B. EVERETT.

269

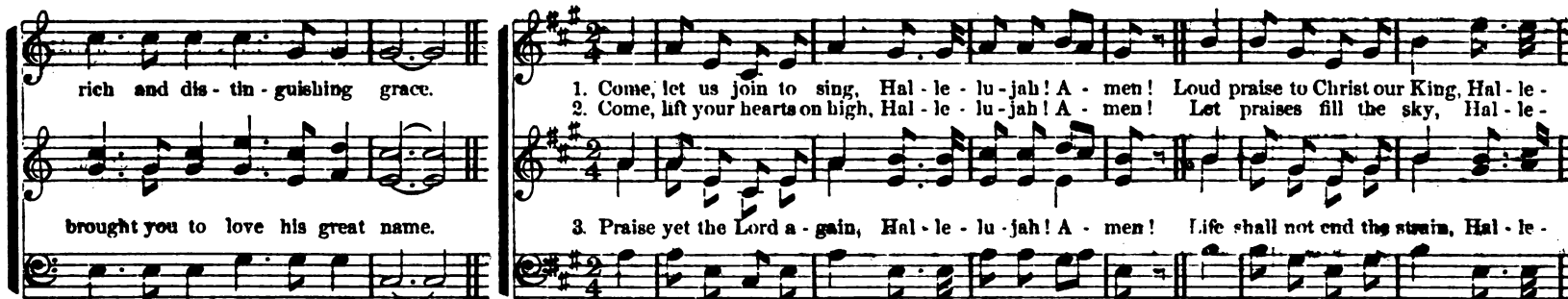


1. In songs of sub-lime ad-o-ra-tion and praise, Ye pil-grims of Si-on who press, Break forth, and ex-tol the great An-cient of Days, His

2. His love from e-ter-ni-ty fixed up-on you, Broke forth, and discov-ered its flame; When each with the chords of his kindness he drew, And

CREIGHTON. 6s.

F. ROBERTS. From "Apples of Gold."



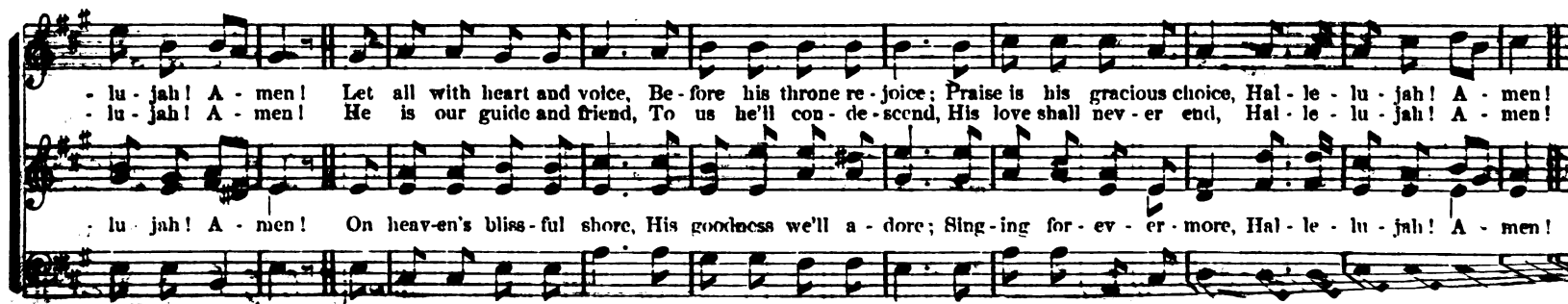
rich and dis-tin-guishing grace.

brought you to love his great name.

1. Come, let us join to sing, Hal-le-lu-jah! A-men! Loud praise to Christ our King, Hal-le-

2. Come, lift your hearts on high, Hal-le-lu-jah! A-men! Let praises fill the sky, Hal-le-

3. Praise yet the Lord a-gain, Hal-le-lu-jah! A-men! Life shall not end the strain, Hal-le-




-lu-jah! A-men! Let all with heart and voice, Be-fore his throne re-joice; Praise is his gracious choice, Hal-le-lu-jah! A-men!

-lu-jah! A-men! He is our guide and friend, To us he'll con-de-scend, His love shall nev-er end, Hal-le-lu-jah! A-men!

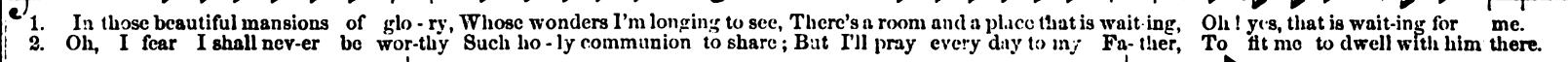
-lu-jah! A-men! On heav-en's bliss-ful shore, His goodness we'll a-dore; Sing-ing for-ev-er-more, Hal-le-lu-jah! A-men!

THERE'S ROOM FOR ALL.

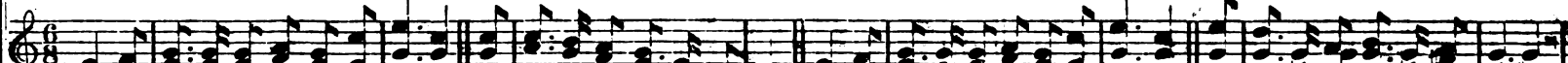
APOMER. From "Musical Pioneer."




1. In those beautiful mansions of glo - ry, Whose wonders I'm longing to see, There's a room and a place that is wait - ing, Oh! yes, that is wait - ing for me.
 2. Oh, I fear I shall nev - er be wor - thy Such ho - ly communion to share; But I'll pray every day to my Fa - ther, To fit me to dwell with him there.



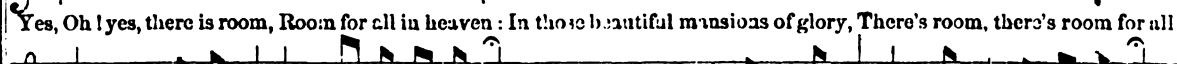
3. Oh, I'm glad, yes, I'm glad that a Saviour, To per - ish - ing sin - ners was given; For His love and His pit - y se - cured me A share in the glor - ies of love.



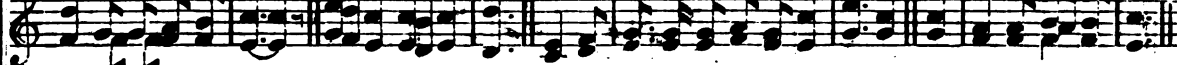
CHORUS.



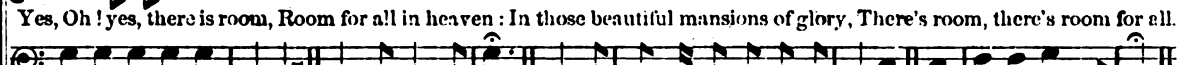
Yes, Oh! yes, there is room, Room for all in heaven: In those beautiful mansions of glory, There's room, there's room for all



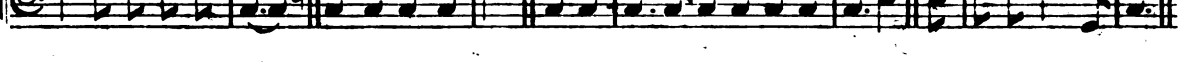
Yes, Oh! yes, there is room, Room for all in heaven: In those beautiful mansions of glory, There's room, there's room for all.



4. 'Tis the thought that sustains me in trial,
 And comforts when burdened with care,
 There is rest and a refuge in heaven,
 And oh! there is room for me there.
 CHO.




5. Not a sigh nor a groan shall escape us,
 No tear drops of sorrow shall fall;
 There's a peace, and a joy that's eternal,
 In heaven—and there's room for us all.
 CHO.

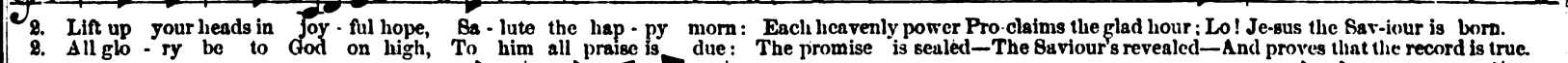


T O D D. 8s, 6s & 5s.



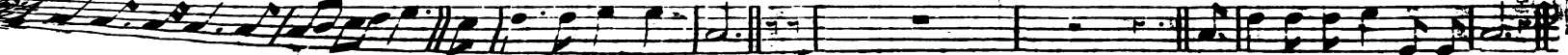
L. C. EVERETT.



2. Lift up your heads in joy - ful hope, Sa - lute the hap - py morn: Each heavenly power Pro - claims the glad hour; Lo! Je - sus the Sav - iour is born.
 2. All glo - ry be to God on high, To him all praise is due: The promise is sealed—The Saviour's revealed—And proves that the record is true.

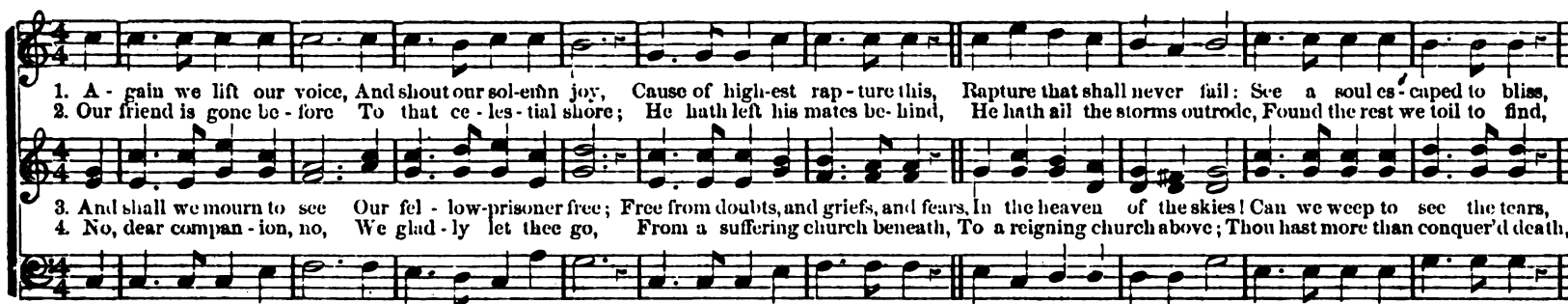


3 Let joy a - round like riv - ers flow; Flow on, and still in - crease; Spread o'er the glad earth, At Immanuel's birth—For heaven and earth are at peace.

CHARLOTTE TOWN. 6s, 7s & 8s.

F. P. AMBROS. 271

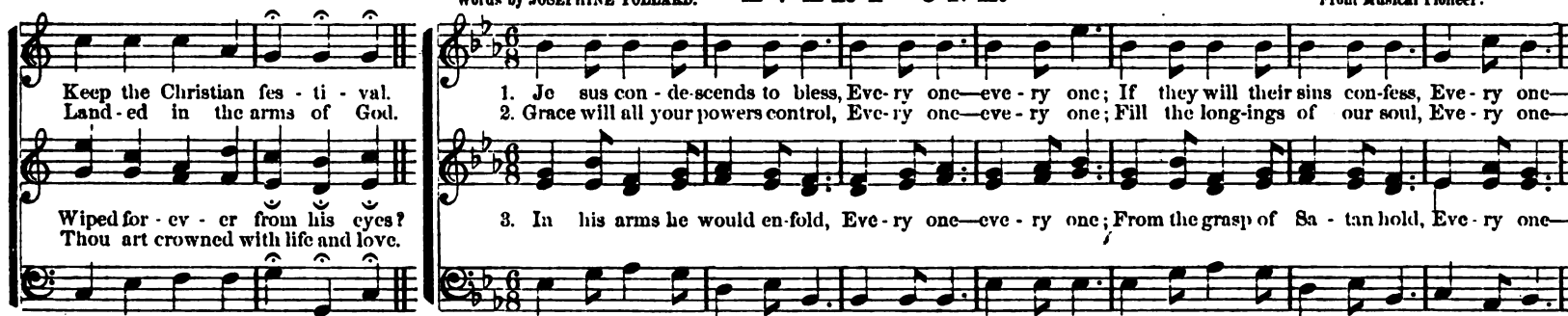


1. A - gain we lift our voice, And shout our sol-enn joy, Cause of high-est rap-ture this, Rapture that shall never fail: See a souls es-caped to bliss,
2. Our friend is gone be-fore To that ce-les-tial shore; He hath left his mates be-hind, He hath ail the storms outrode, Found the rest we toil to find,
3. And shall we mourn to see Our fel-low-prisoner free; Free from doubts, and griefs, and fears, In the heaven of the skies! Can we weep to see the tears,
4. No, dear compan-ion, no, We glad-ly let thee go, From a suffering church beneath, To a reigning church above; Thou hast more than conquer'd death,

Words by JOSEPHINE POLLARD.

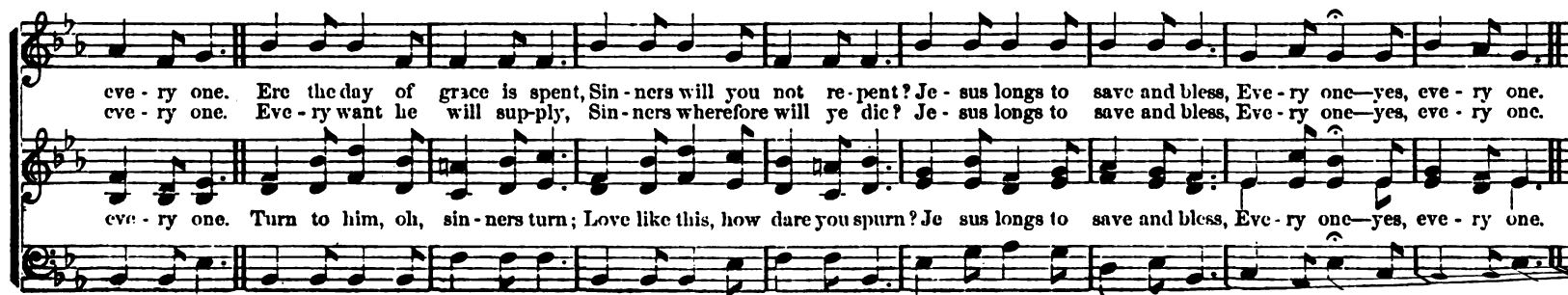
EVERY ONE.

F. ROBERTS.
From Musical Pioneer.



Keep the Christian fes-ti-val,
Land-ed in the arms of God.
Wiped for-ev-er from his eyes?
Thou art crowned with life and love.

1. Je-sus con-de-scends to bless, Eve-ry one-eve-ry one; If they will their sins con-fess, Eve-ry one-
2. Grace will all your powers control, Eve-ry one-eve-ry one; Fill the long-ings of our soul, Eve-ry one-
3. In his arms he would en-fold, Eve-ry one-eve-ry one; From the grasp of Sa-tan hold, Eve-ry one-



eve-ry one. Ere the day of grace is spent, Sin-ners will you not re-pent? Je-sus longs to save and bless, Eve-ry one-yes, eve-ry one.
eve-ry one. Eve-ry want he will sup-ply, Sin-ners wherefore will ye die? Je-sus longs to save and bless, Eve-ry one-yes, eve-ry one.
eve-ry one. Turn to him, oh, sin-ners turn; Love like this, how dare you spurn? Je-sus longs to save and bless, Eve-ry one-yes, eve-ry one.

THE BRIGHT FOREVER.

E. ROBERTS. From "Apples of Gold."

1. Shall we meet be-yond the riv - er, Where the sur - ges cease to roll? Where in all the bright for - ev - er, Sor-row ne'er shall press the

2. Shall we meet in that blest har - bor, When our storm - y voyago is o'er? Shall we meet, and cast the an - chor By the fair, ce - les - tial

3. Shall we meet in you - der cit - y, Where the towers of crys - tal shine? Where the walls are all of jas - per, Built by work - man - ship di -

CHORUS.

soul? Far be - yond this world of sor - row, On fair Ca - naan's peaceful shore, We shall meet, and with our Sav - iour, Dwell in

shore? Far be - yond, &c.

vine? Far be - yond this world of sor - row, On fair Ca - naan's peaceful shore, We shall meet, and with our Sav - iour, Dwell in

love for - ev - er - more; We shall meet, and, with our Sav - iour, Dwell in love for - ev - er - more.

love for - ev - er - more; We shall meet, and, with our Sav - iour, Dwell in love for - ev - er - more.

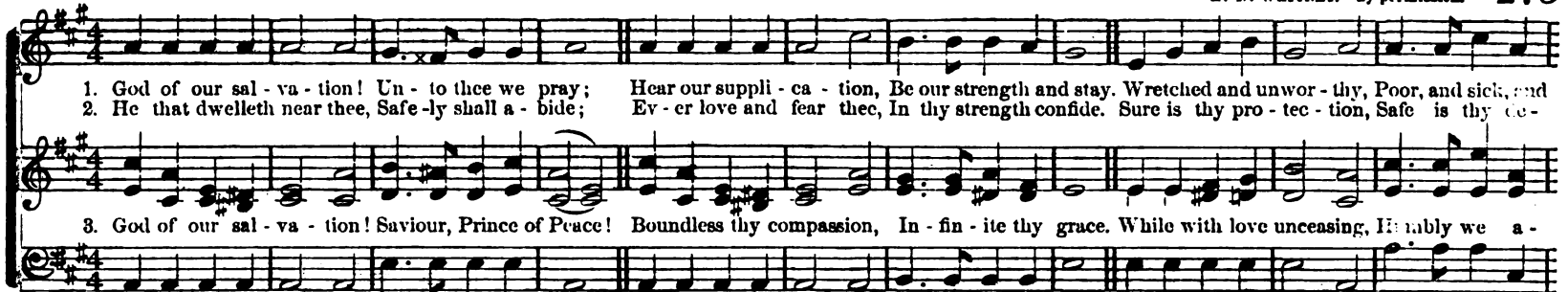
4.
Shall we meet with many a loved one,
That was torn from our embrace?
Shall we listen to their voices,
And behold them face to face?
Chorus—Far beyond, &c.

5.
Shall we meet with Christ our Saviour,
When he comes to claim his own?
Shall we know his blessed favor,
And behold him on his throne?
Chorus—Far beyond, &c.

LUELLA. 6s & 5s.

H. N. WHITNEY. By permission.

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1. God of our sal - va - tion! Un - to thee we pray; Hear our suppli - ca - tion, Be our strength and stay. Wretched and unwor - thy, Poor, and sick, and
 2. He that dwelleth near thee, Safe - ly shall a - bide; Ev - er love and fear thee, In thy strength confide. Sure is thy pro - tec - tion, Safe is thy de -

3. God of our sal - va - tion! Saviour, Prince of Peace! Boundless thy compassion, In - fin - ite thy grace. While with love unceasing, Humbly we a -

ENTREATY. 7s & 5s.

E. ROBERTS.

Semi-Chorus.

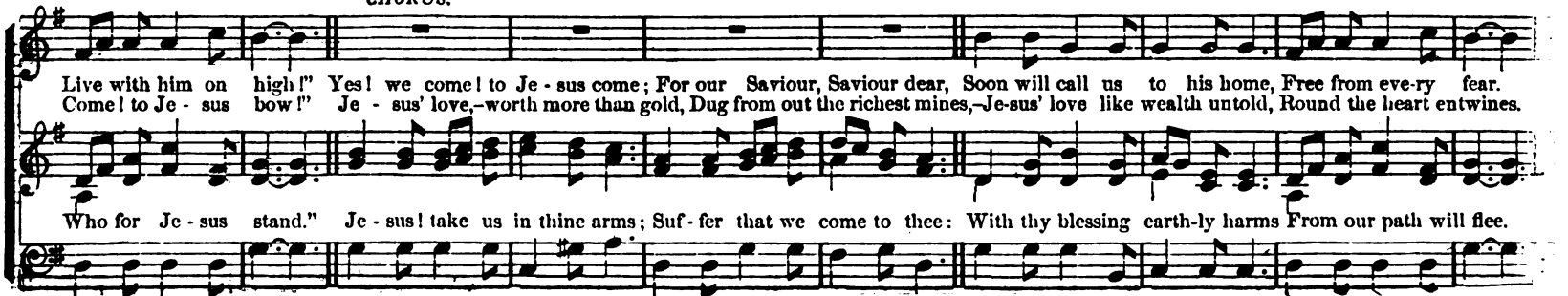


blind, Prostrate we a - dore thee, Call thy grace to mind. fence, While in deep afflic - tion, Woe, or pes - til - ence.

dore, Grant us thy rich bless - ing, And we ask no more.

1. Hark! a voice! a heav'nly voice, Floating gently, gently by! "Come to Jesus and rejoice;
 2. Hark! a voice! a heav'nly voice, Singing sweetly, sweetly now: "'Tis the hour to make thy [choice]
 3. Hark! a voice, a heav'nly voice! Hear it! sounding thro' the land: Souls on earth make heav' [rejoice]

CHORUS.

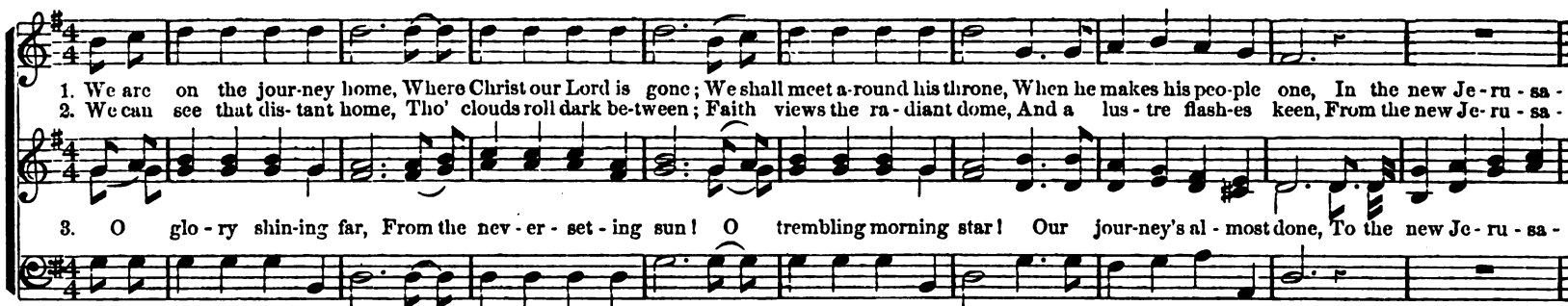


Live with him on high!" Yes! we come! to Je - sus come; For our Saviour, Saviour dear, Soon will call us to his home, Free from every fear. Come! to Je - sus bow!" Je - sus' love, - worth more than gold, Dug from out the richest mines, - Je - sus' love like wealth untold, Round the heart entwines.

Who for Je - sus stand." Je - sus! take us in thine arms; Suf - fer that we come to thee: With thy blessing earth - ly harms From our path will flee.

GLENVILLE.

E. ROBERTS. From "Apples of Gold."



1. We are on the jour-ney home, Where Christ our Lord is gone; We shall meet a-round his throne, When he makes his peo-ple one, In the new Je-ru-sa-lem.

2. We can see that dis-tant home, Tho' clouds roll dark be-tween; Faith views the ra-diant dome, And a lus-tre flash-es keen, From the new Je-ru-sa-lem.

3. O glo-ry shin-ing far, From the nev-er-set-ting sun! O trem-bling morning star! Our jour-ney's al-most done, To the new Je-ru-sa-lem.

BATHSHEBA. 8s & 4s.



lem, In the new Je-rusa-lem, In the new Je-ru-sa-lem.

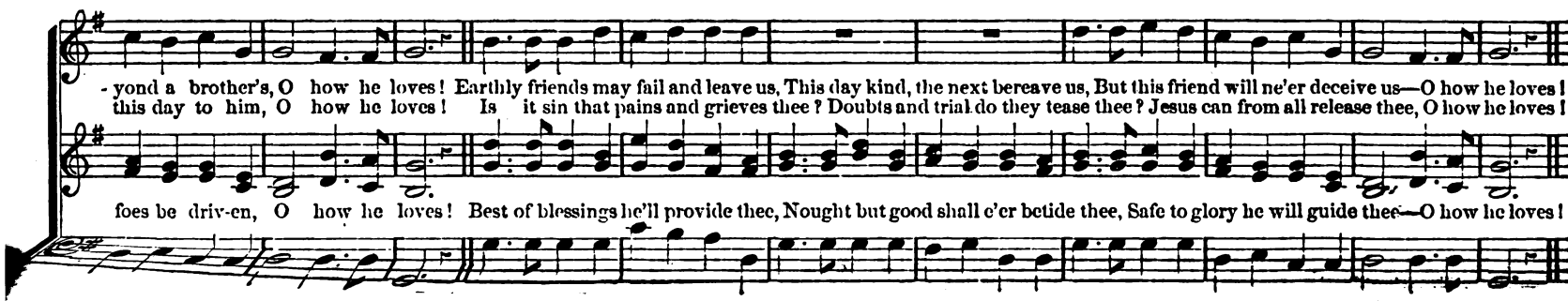
lem, From the new Je-ru-sa-lem.

lem, To the new Jeru-sa-lem, To the new Je-ru-sa-lem.

1. There's a friend a-bove all oth-ers, O how he loves! His is love be-

2. Blessed Jesus!—would'st thou know him? O how he loves! Give thy-self e'en

3. All thy sins shall be for-giv-en, O how he loves! Backward all thy



-yond a brother's, O how he loves! Earthly friends may fail and leave us, This day kind, the next bereave us, But this friend will ne'er deceive us—O how he loves!

this day to him, O how he loves! Is it sin that pains and grieves thee? Doubts and trial do they tease thee? Jesus can from all release thee, O how he loves!

foes be driv-en, O how he loves! Best of blessings he'll provide thee, Nought but good shall e'er betide thee, Safe to glory he will guide thee—O how he loves!

FREELAND. 5s & 8s.

275

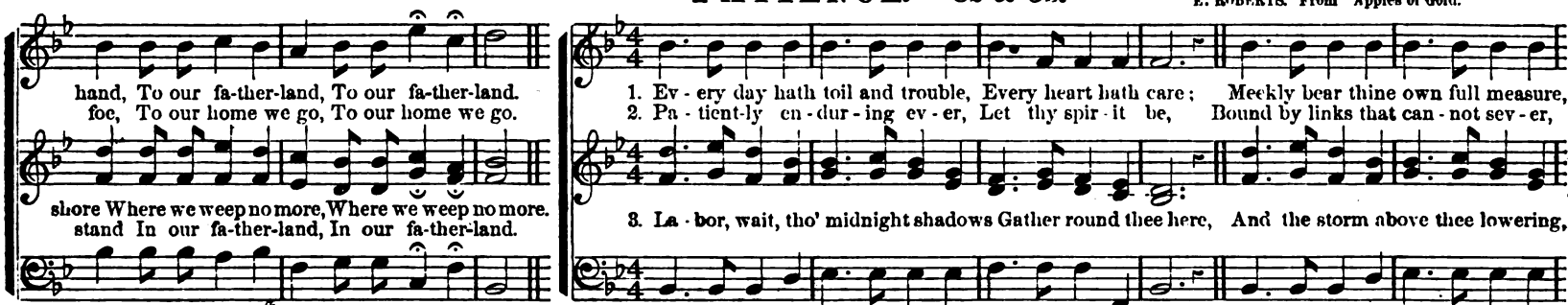


1. Je - sus, still lead on, Till our rest be won; And al-though the way be cheer-less, We will fol - low calm and fear - less: Guide us by thy
 2. If the way be drear, If the foe be near, Let not faith-less fears o'er - take us, Let not faith and hope for - sake us; For, thro' many a

3. When we seek re - lief From a long-felt grief; When tempta - tions come al - lur - ing, Make us pa - tient and en - dur - ing: Show us that bright
 4. Je - sus, still lead on, Till our rest be won; Heavenly Lead - er, still di - rect us, Still sup - port, con - sole, pro - tect us, Till we safe - ly

PATIENCE. 8s & 5s.

E. ROBERTS. From "Apples of Gold."

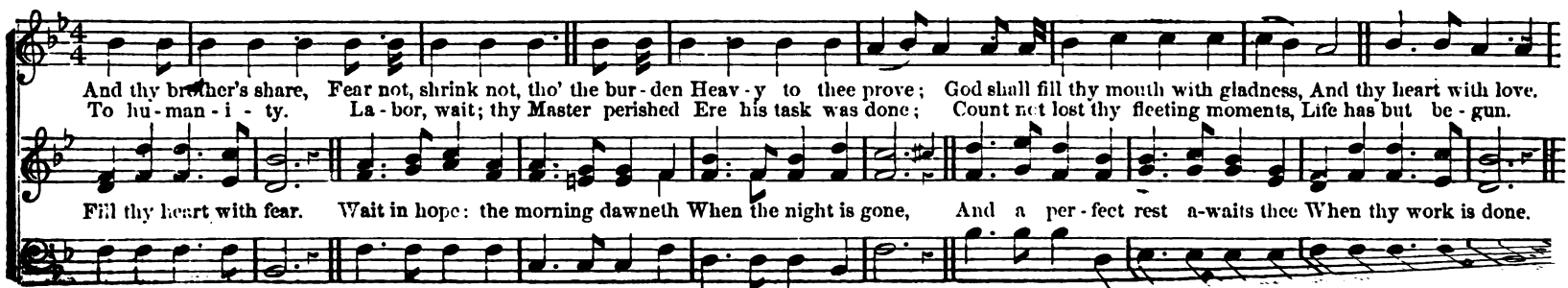


hand, To our fa - ther - land, To our fa - ther - land.
 foe, To our home we go, To our home we go.

shore Where we weep no more, Where we weep no more.
 stand In our fa - ther - land, In our fa - ther - land.

1. Ev - ery day hath toil and trouble, Every heart hath care; Meekly bear thine own full measure,
 2. Pa - tient - ly en - dur - ing ev - er, Let thy spir - it be, Bound by links that can - not sev - er,

3. La - bor, wait, tho' midnight shadows Gather round thee here, And the storm above thee lowering,



And thy brother's share, Fear not, shrink not, tho' the bur - den Heav - y to thee prove; God shall fill thy mouth with gladness, And thy heart with love.
 To hu - man - i - ty. La - bor, wait; thy Master perished Ere his task was done; Count not lost thy fleeting moments, Life has but be - gun.

Fill thy heart with fear. Wait in hope: the morning dawneth When the night is gone, And a per - fect rest a - waits thee When thy work is done.

NO NIGHT IS THERE.

From "Apples of Gold." E. ROBERTS.

1. Chris-tian, is thy soul pro-gress-ing? Are thy hopes of glo-ry bright? Canst thou see the hill of Zi-on, Beaming with ce-les-tial light?
 2. Life's pure riv-er, clear as crys-tal, Glides a-long that radi-ant shore, From thy Fa-ther's throne proceed-ing, Thou shalt drink and thirst no more;
 3. Hark! the Bride and Spir-it call thee Up-ward to the realms of day! No more sor-row, no more cry-ing, God shall wipe all tears a-way!

Comes the mingled songs of an-gels, Waft-ed on the fragrant air? What a prospect lies be-fore thee! God has said, "No night is there."
 Trees that nev-er lose their ver-dure, Flowers that still their beauty wear, On its qui-et banks are blooming; God has said, "No night is there."
 Dost thou sometimes walk in dark-ness? Is thy bur-den hard to bear? Strug-gle on a lit-tle long-er; God has said "No night is there."

PENTECOST. 6s & 4s.

1. { Child of sin and sor-row, Filled with dismay,
 { Wait not for to-mor-row, [OMIT.] Yield thee to-day; } Heaven bids thee come, While yet there's room, Child of sin and sorrow, Hear and obey.

Which from above—Child of sin and sorrow—Would bring thee nigh.

HEAVENLY HOME.

E. ROBERTS.

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Fine.

1. Heavenly home! heavenly home! pre-cious name to me! I love to think the time will come when I shall rest in thee.
 2. Heavenly home! heavenly home! there no clouds a-rise, No tear-drops fall, no dark nights dim thy ev-er smil-ing skies.

3. Heavenly home! heavenly home! ne'er shall sor-row's gloom, Nor doubts nor fears dis-turb me there, for all is peace at home.

Chorus. Heavenly home! heavenly home! pre-cious name to me! I love to think the time will come when I shall rest in thee.

D. C. for Chorus.

I've no a-bid-ing cit-y here, I seek for one to come; And though my pil-grim-age be drear, I know there's rest at home.
 This earth-ly home is fair and bright, Yet clouds will oft-en come; And, oh, I long to see the light That gilds my heavenly home.

I know I ne'er shall wor-thy be To dwell 'neath heaven's bright dome; But Christ, my Saviour, died for me, And now he calls me home.

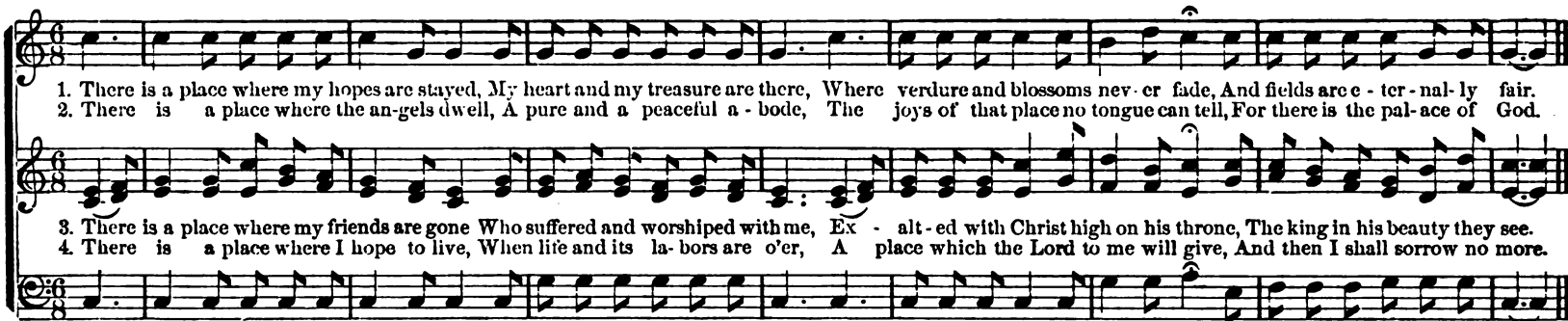
Z A Z A. 6s & 4s.

1. To-day the Sav-iour calls; Ye wan-d'ers, come; Oh, ye be-night-ed souls, Why long-er roam?
 2. To-day the Sav-iour calls; Oh! hear him now; With-in these sa-ved walls, No fe-els bow.

3. To-day the Sav-iour calls; For ref-uge fly; The storm of jus-tice falls, And death is nigh.
 4. The Spir-it calls to-day; Yield to his power; Oh! grieve him not a-way; 'Tis mer-cy's hour.

FATHERLAND.

E. ROBERTS.



1. There is a place where my hopes are stayed, My heart and my treasure are there, Where verdure and blossoms nev-er fade, And fields are e-ter-nal-ly fair.
 2. There is a place where the an-gels dwell, A pure and a peaceful a-bode, The joys of that place no tongue can tell, For there is the pal-ace of God.

3. There is a place where my friends are gone Who suffered and worshiped with me, Ex-alt-ed with Christ high on his throne, The king in his beauty they see.
 4. There is a place where I hope to live, When life and its la-bors are o'er, A place which the Lord to me will give, And then I shall sorrow no more.

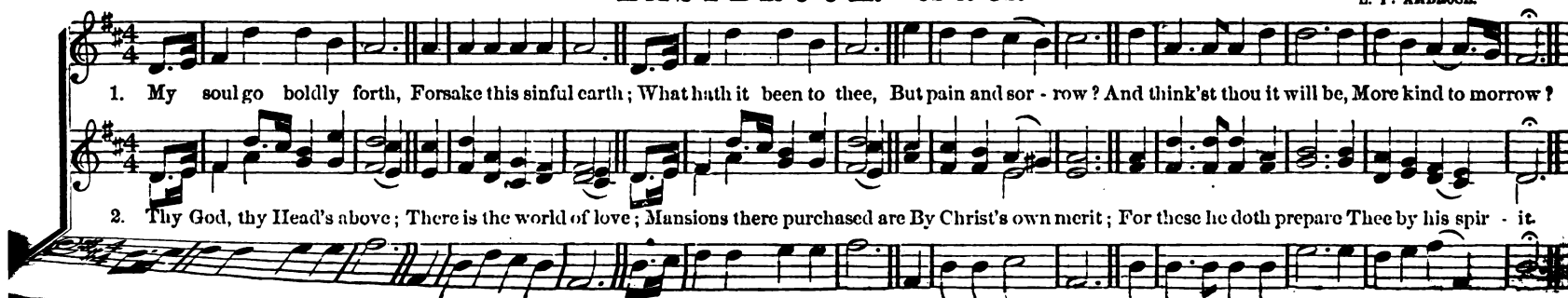
CHORUS.



That bliss-ful place is my fa-therland; By faith its de-lights I ex-plore; Come, fa-vor my flight, an-gel-ic band, And waft me in peace to the shore.
 That bliss-ful place is my fa-therland; By faith its de-lights I ex-plore; Come, fa-vor my flight, an-gel-ic band, And waft me in peace to the shore.

EASTBROOK. 6s & 5s.

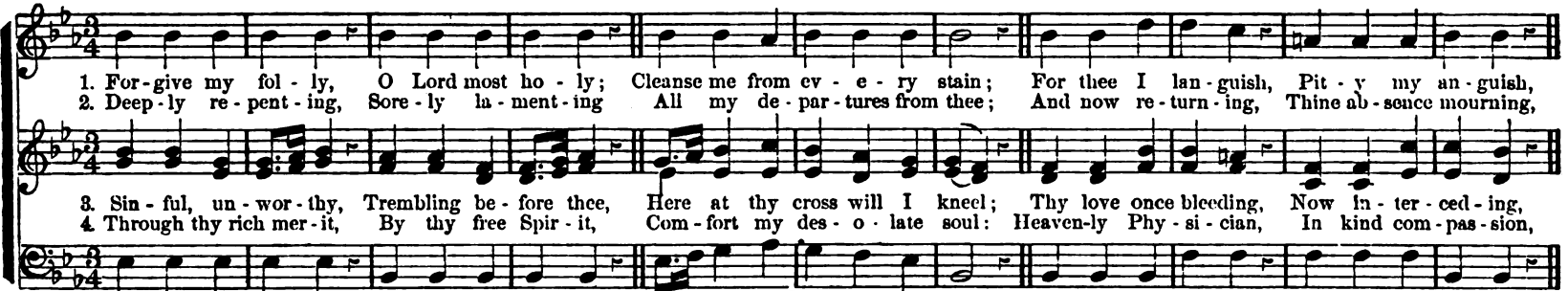
E. P. AMBROSE.



1. My soul go boldly forth, Forsake this sinful earth; What hath it been to thee, But pain and sor-row? And think'st thou it will be, More kind to morrow?
 2. Thy God, thy Head's above; There is the world of love; Mansions there purchased are By Christ's own merit; For these he doth prepare Thee by his spir-it.

CLEMENT. 5s & 7s.

279



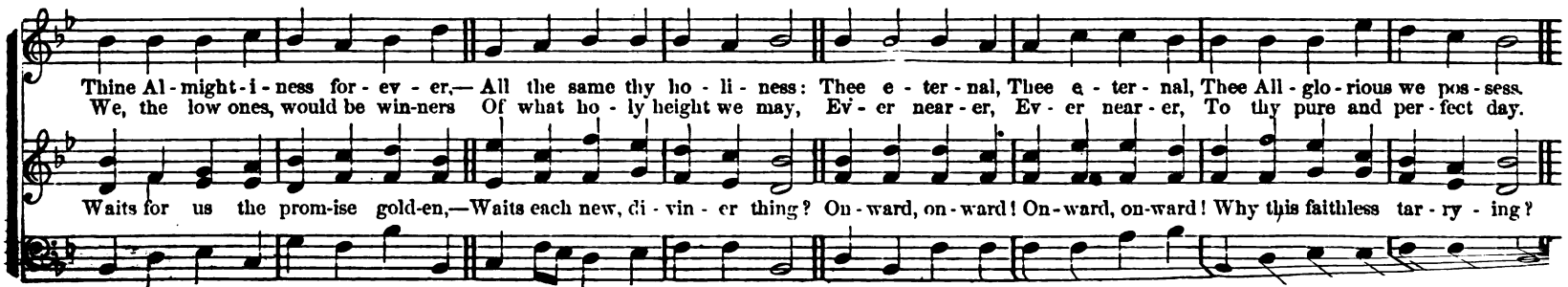
1. For-give my fol-ly, O Lord most ho-ly; Cleanse me from ev-e-ry stain; For thee I lan-guish, Pit-y my an-guish,
2. Deep-ly re-pent-ing, Sore-ly la-ment-ing All my de-par-tures from thee; And now re-turn-ing, Thine ab-sence mourning,
3. Sin-ful, un-wor-thy, Trembling be-fore thee, Here at thy cross will I kneel; Thy love once bleeding, Now in-ter-ced-ing,
4. Through thy rich mer-it, By thy free Spir-it, Com-fort my des-o-late soul: Heaven-ly Phy-si-cian, In kind com-pas-sion,

FREMONT. 8s, 7s & 4s.

J. A. LLOYD.




Nor let my sigh-ing be vain, Nor let my sighing be vain.
Lord, show thy mer-cy to me, Lord, show thy mer-cy to me.
Shall for my ran-som a-vail, Shall for my ransom a-vail.
Now bid the woun-ed be whole, Now bid the wounded be whole.
1. Ev-er-last-ing! changing nev-er! Of one strength, no more, no less:
2. But we weak ones, but we sin-ners, Would not in our poorness stay;
3. Shall things with-er'd, fashions olden, Keep us from life's flow-ing spring?

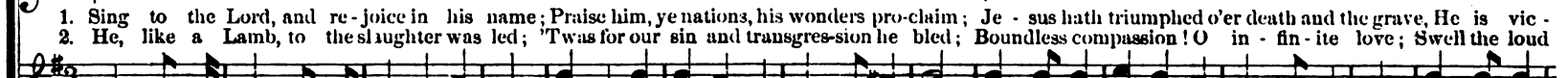


Thine Al-might-i-ness for-ev-er,—All the same thy ho-li-ness: Thee e-ter-nal, Thee a-ter-nal, Thee All-glo-rious we pos-sess.
We, the low ones, would be win-ners Of what ho-ly height we may, Ev-er near-er, Ev-er near-er, To thy pure and per-fect day.
Waits for us the prom-ise gold-en,—Waits each new, di-vin-er thing? On-ward, on-ward! On-ward, on-ward! Why this faithless tar-ry-ing?

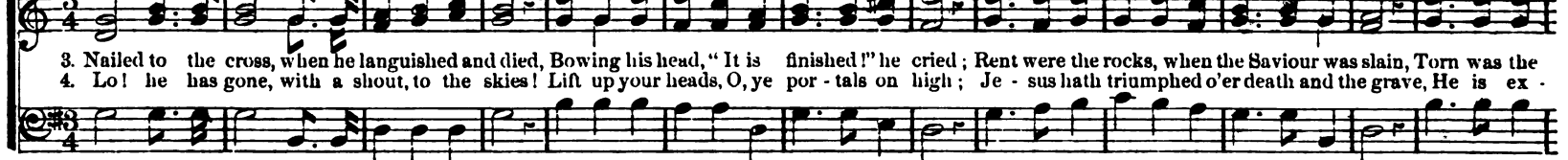
SING TO THE LORD.



1. Sing to the Lord, and re-joice in his name; Praise him, ye nations, his wonders pro-claim; Je - sus hath triumphed o'er death and the grave, He is vic -
 2. He, like a Lamb, to the slaughter was led; 'Twas for our sin and transgres-sion he bled; Boundless compassion! O in - fin - ite love; Swell the loud



3. Nailed to the cross, when he languished and died, Bowing his head, "It is finished!" he cried; Rent were the rocks, when the Saviour was slain, Torn was the
 4. Lo! he has gone, with a shout, to the skies! Lift up your heads, O, ye por - tals on high; Je - sus hath triumphed o'er death and the grave, He is ex -



CHORUS.



- to - rious and mighty to save. Ris - en in glo - ry, ris - en in glo - ry, Je - sus our ran - som di - eth no more, Je - sus our ran - som di - eth no more.
 anthem, ye ransomed a - bove. Ris - en in glo - ry, &c.




vail of the tem - ple in twain. Ris - en in glo - ry, ris - en in glo - ry, Je - sus our ran - som di - eth no more, Je - sus our ran - som di - eth no more.
 - alt-ed and mighty to save. Ris - en in glo - ry, &c.

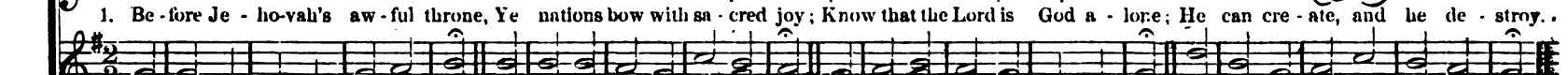


OLD HUNDRED. L. M.

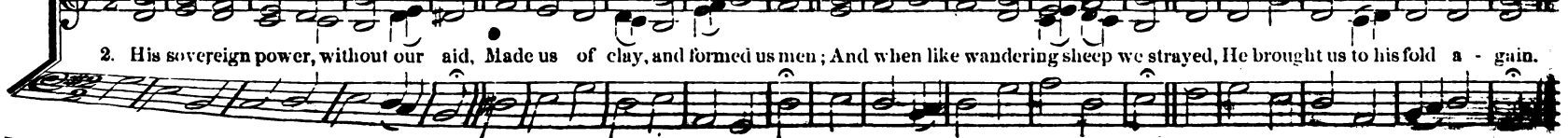
Harmonized by J. P. MORGAN.



1. Be - fore Je - ho-vah's aw - ful throne, Ye nations bow with sa - cred joy; Know that the Lord is God a - lone; He can cre - ate, and he de - stroy.



2. His sovereign power, without our aid, Made us of clay, and formed us men; And when like wandering sheep we strayed, He brought us to his fold a - gain.

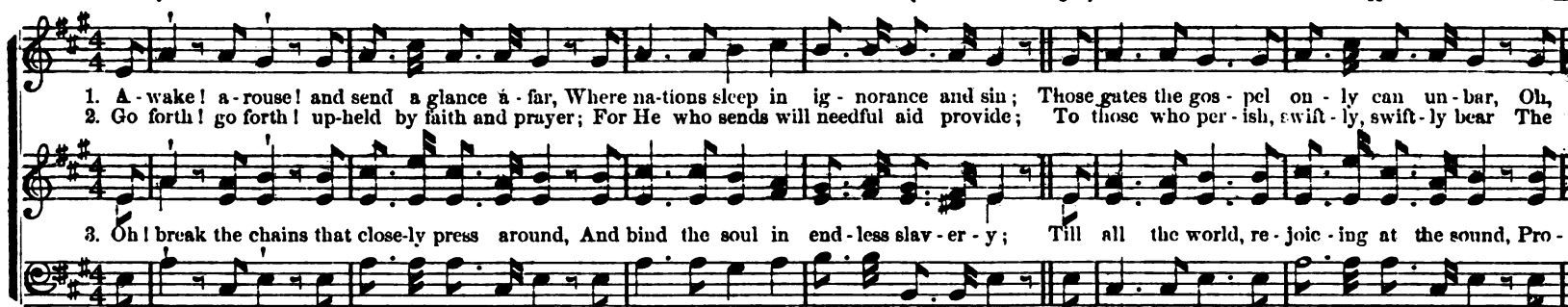


Words by JOSEPHINE POLLARD.

LET THERE BE LIGHT. (Missionary.)

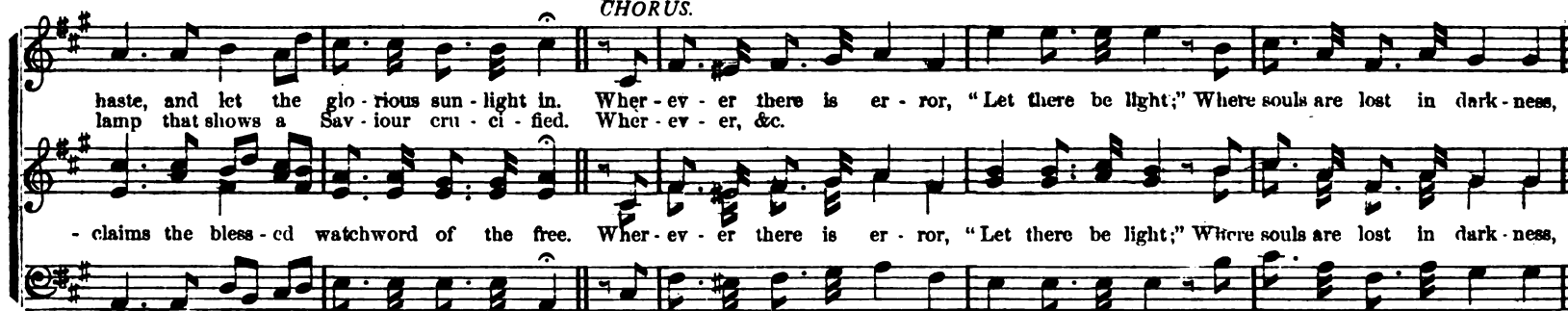
D. S. D. From "Apples of Gold."

281



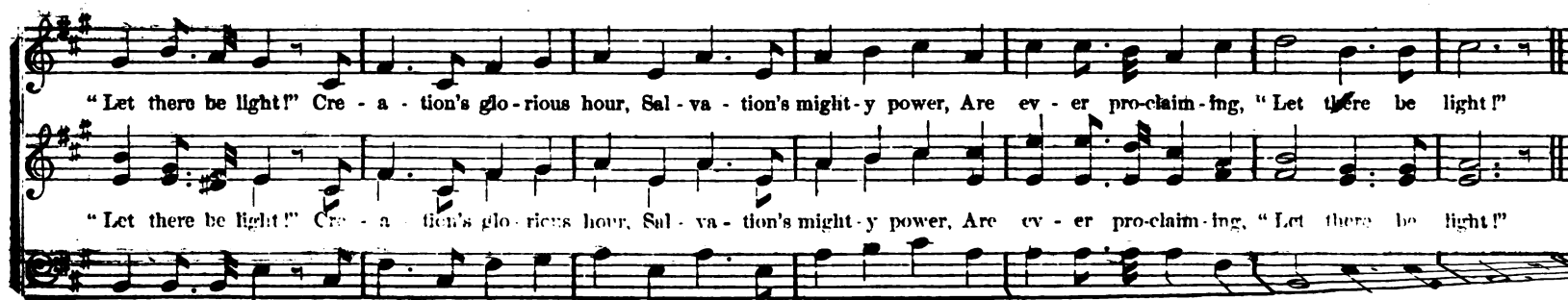
1. A - wake! a - rouse! and send a glance a - far, Where na - tions sleep in ig - norance and sin; Those gates the gos - pel on - ly can un - bar, Oh,
2. Go forth! go forth! up - held by faith and prayer; For He who sends will needful aid provide; To those who per - ish, swift - ly, swift - ly bear The
3. Oh! break the chains that close - ly press around, And bind the soul in end - less slav - er - y; Till all the world, re - joic - ing at the sound, Pro -

CHORUS.



haste, and let the glo - rious sun - light in. Wher - ev - er there is er - ror, "Let there be light;" Where souls are lost in dark - ness,
lamp that shows a Sav - iour cru - ci - fied. Wher - ev - er, &c.

- claims the bless - ed watchword of the free. Wher - ev - er there is er - ror, "Let there be light;" Where souls are lost in dark - ness,



"Let there be light!" Cre - a - tion's glo - rious hour, Sal - va - tion's might - y power, Are ev - er pro - claim - ing, "Let there be light!"

"Let there be light!" Cre - a - tion's glo - rious hour, Sal - va - tion's might - y power, Are ev - er pro - claim - ing, "Let there be light!"

SENTENCE. "I will arise."

Rev. RICHARD CECIL.



SENTENCE. Concluded.

283

call - ed thy son. I will a - rise, I will a - rise, And go to my Fa - ther, my Fa - - - ther.

call - ed thy son. I will a - rise, I will a - rise, And go to my Fa - ther, my Fa - - - ther.

The musical score for 'SENTENCE. Concluded.' is written for three parts: Soprano, Alto, and Bass. It features a melody with a key signature of one flat (Bb) and a 2/4 time signature. The lyrics are: 'call - ed thy son. I will a - rise, I will a - rise, And go to my Fa - ther, my Fa - - - ther.' The score includes a piano (p) dynamic marking and a repeat sign at the end.

ANTHEM. "Our soul waiteth for the Lord."

J. H. TENNEY.

Our soul wait - eth for the Lord, He is our help, our help and shield, He is our help, He is our help, our help and shield,

Our soul wait - eth for the Lord, He is our help, our help and shield, He is our help, He is our help, our help and shield,

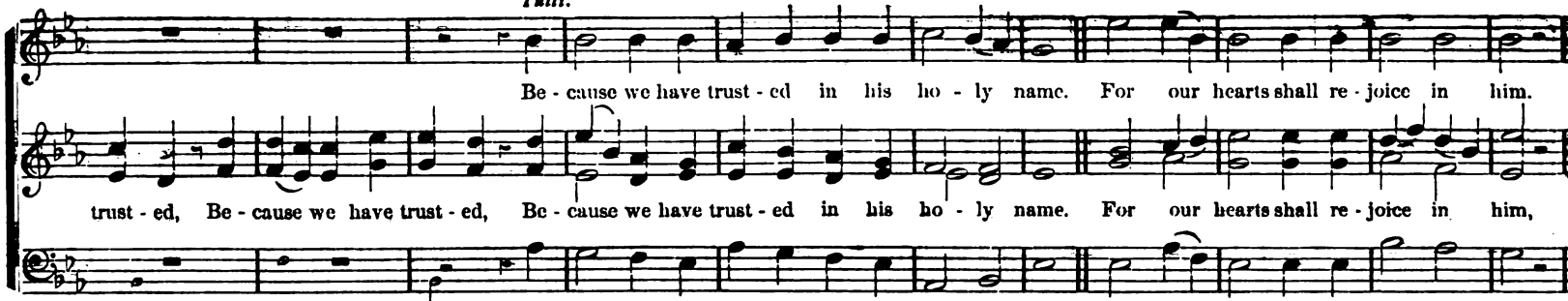
The musical score for 'ANTHEM. "Our soul waiteth for the Lord."' is written for three parts: Soprano, Alto, and Bass. It features a melody with a key signature of one flat (Bb) and a 2/4 time signature. The lyrics are: 'Our soul wait - eth for the Lord, He is our help, our help and shield, He is our help, He is our help, our help and shield,'. The score includes a piano (p) dynamic marking and a repeat sign at the end.

He is our help, our help and shield.

He is our help, our help and shield. For our hearts shall re - joice in him, shall re - joice in him, Be - cause we have

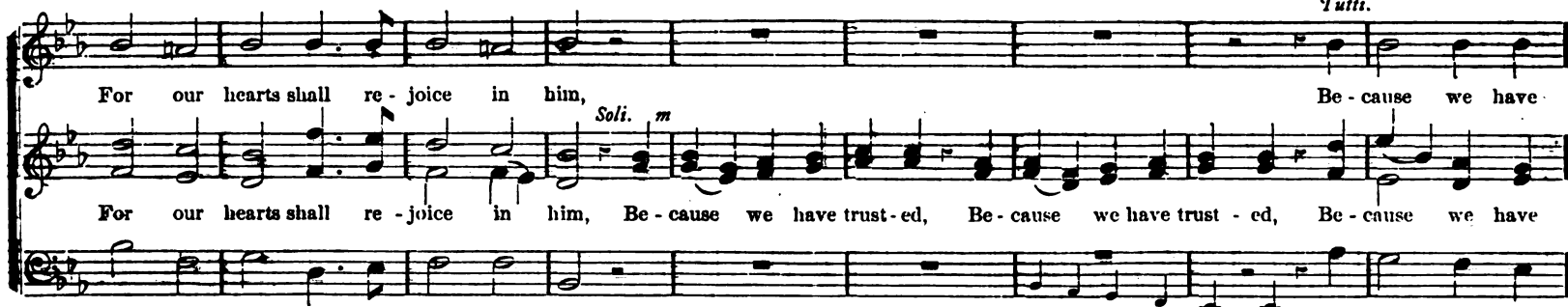
The musical score for 'He is our help, our help and shield.' is written for three parts: Soprano, Alto, and Bass. It features a melody with a key signature of one flat (Bb) and a 2/4 time signature. The lyrics are: 'He is our help, our help and shield. For our hearts shall re - joice in him, shall re - joice in him, Be - cause we have'. The score includes a piano (p) dynamic marking and a repeat sign at the end.

ANTHEM. Concluded.

Tutti.


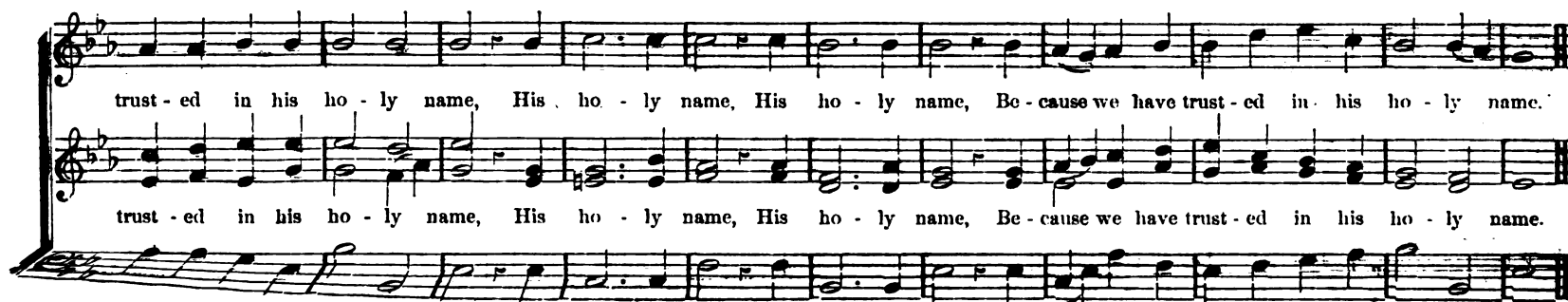
Be - cause we have trust - ed in his ho - ly name. For our hearts shall re - joice in him.

trust - ed, Be - cause we have trust - ed, Be - cause we have trust - ed in his ho - ly name. For our hearts shall re - joice in him,

Tutti.


For our hearts shall re - joice in him, *Soli. m* Be - cause we have

For our hearts shall re - joice in him, Be - cause we have trust - ed, Be - cause we have trust - ed, Be - cause we have



trust - ed in his ho - ly name, His ho - ly name, His ho - ly name, Be - cause we have trust - ed in his ho - ly name.

trust - ed in his ho - ly name, His ho - ly name, His ho - ly name, Be - cause we have trust - ed in his ho - ly name.

HYMN ANTHEM. "Christian, the Morn breaks sweetly."

JOHN ZUNDEL. By permission.

285

Soprano and Alto Solo.

Chris-tian, the morn breaks sweet-ly o'er thee, And all the mid-night sha-dows flee; Tinged are the dis-tant skies with glo-ry, A

Inst.

CHORUS.

A - rise! a - rise! the light breaks o'er thee, Thy name is grav-en on the throne; Thy
 bea-con light hung out for thee. A - rise! a - rise! the light breaks o'er thee, Thy name is grav-en on the throne; Thy

home is in the world of glo-ry, Where thy Re-deem-er reigns a - lone, Where thy Re-deem-er reigns a - lone.
 home is in the world of glo-ry, Where thy Re-deem-er reigns a - lone, Where thy Re-deem-er reigns a - lone.

Female Voices.

2. Tossed on time's rude, re-lent-less sur-ges, Calm-ly composed, and daunt-less stand, For lo! be-yond those scenes e-merg-es The

CHORUS.

Be-hold! be-hold! the land is near-ing, Where the wild sea-storm's rage is o'er; Hark!

light that bounds the prom-ised land. Be-hold! be-hold! the land is near-ing, Where the wild sea-storm's rage is o'er; Hark!

how the heaven-ly hosts are cheer-ing, See in what throngs they range the shore! See in what throngs they range the shore!

how the heaven-ly hosts are cheer-ing, See in what throngs they range the shore! See in what throngs they range the shore!

HYMN ANTHEM. Concluded.

287

Male Voices. *Dolce.*

8. Cheer up! cheer up! the day breaks o'er thee, Bright as the sum-mer's noon-tide ray; The star-gemmed crowns and realms of glo-ry In -

CHORUS.

A - way! a - way! leave all for glo-ry, Thy name is grav - en on the throne; Thy

- vite thy hap - py soul a - way. A - way! a - way! leave all for glo-ry, Thy name is grav - en on the throne; Thy

home is in that world of glo-ry, Where thy Re-deem - er reigns a - lone, Where thy Re-deem - er reigns a - lone.

home is in that world of glo-ry, Where thy Re-deem - er reigns a - lone, Where thy Re-deem - er reigns a - lone.

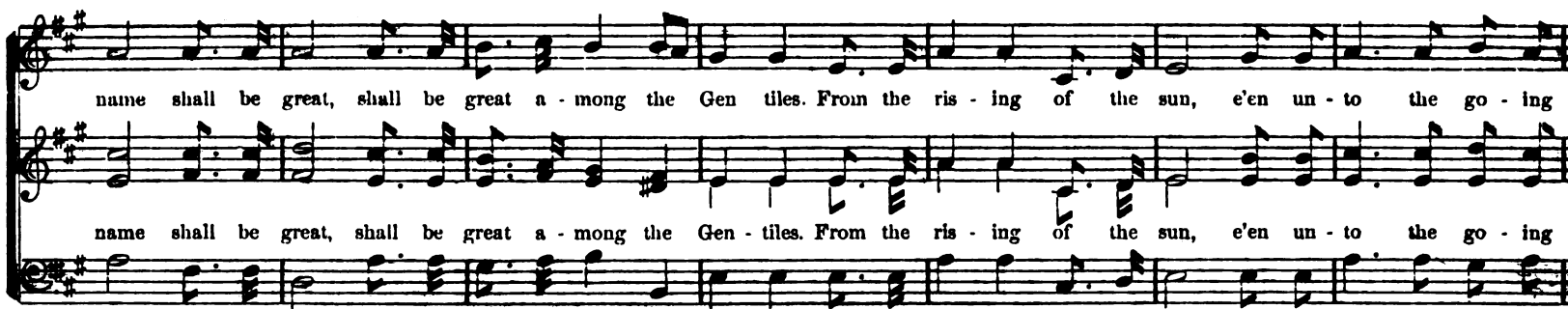
ANTHEM. "From the rising of the Sun."

E. ROBERTS.



From the ris - ing of the sun, e'en un - to the go - ing down of the same, my name shall be great, my

From the ris - ing of the sun, e'en un - to the go - ing down of the same, my name shall be great, my



name shall be great, shall be great a - mong the Gen tiles. From the ris - ing of the sun, e'en un - to the go - ing

name shall be great, shall be great a - mong the Gen - tiles. From the ris - ing of the sun, e'en un - to the go - ing



down of the same, my name shall be great, my name shall be great, shall be great a - mong the Gen - tiles;

down of the same, my name shall be great, my name shall be great, shall be great a - mong the Gen - tiles;

ANTHEM. Concluded.

289



And in eve - ry place, in - cense shall be of - fered un - to..... my name, in - cense shall be of - fered un -

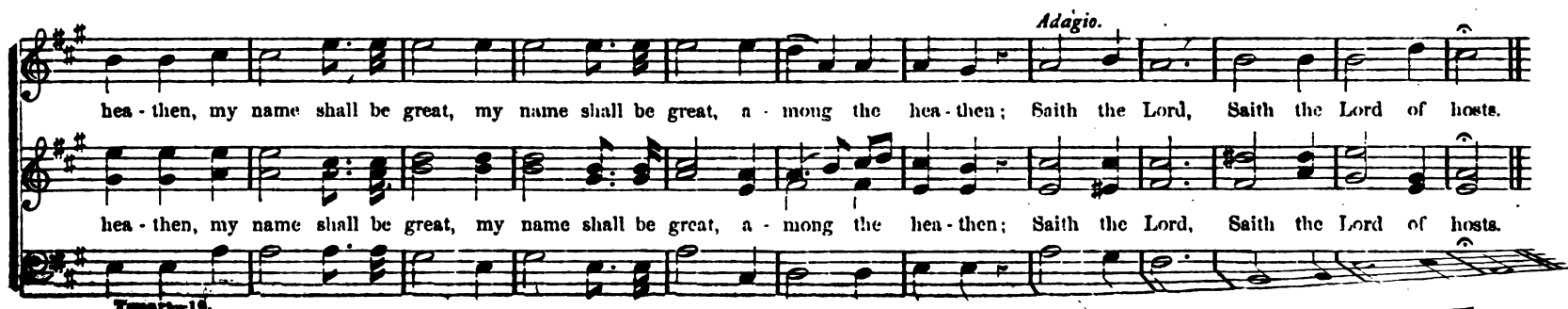
And in eve - ry place, in - cense shall be of - fered un - to..... my name, in - cense shall be of - fered un -



A tempo.

- to my name and a pure off' - ring, a pure off' - ring; For my name shall be great, shall be great a - mong the

- to my name, and a pure off' - ring, a pure off' - ring; For my name shall be great, shall be great a - mong the



Adagio.

hea - then, my name shall be great, my name shall be great, a - mong the hea - then; Saith the Lord, Saith the Lord of hosts.

hea - then, my name shall be great, my name shall be great, a - mong the hea - then; Saith the Lord, Saith the Lord of hosts.

I COME BEFORE THY GRACIOUS FACE.

Translated from the German by Rev. JOHN MORGAN, D.D.

Dr. MORITZ HAUPTMANN.

Andante con Moto. *f* *mf* *Cres.* *mf* *Cres.* *f*

I come be-fore thy gra-cious face, Re-ject not, Lord, my suit for grace, For-give me, for my sins op-press, Thou

I come be-fore thy gra-cious face, Re-ject not, Lord, my suit for grace, For-give me, for my..... sins op-press, Thou God.....

for my sins op-press, Thou

p *f* *mf* *mf*

God of grace and gen-tle-ness. Cre-ate thou pure the heart in me, A heart of love and fear to thee, A low-ly heart of

..... of grace and gen-tle-ness. Cre-ate thou pure the heart in me, A heart of love and fear to thee. A low-ly, low-ly

God of grace, &c. A low-ly heart of

Cres. *Dolce.* *Poco cres.*

thank-ful song, A qui-et heart my path a-long. O keep me, Lord, from dan-ger's shore; I wait on thee for-

heart of thankful song, A qui-et heart my path a-long. O keep me, Lord, from dan-ger's shore; I wait on thee for-

thank-ful song, A qui-et &c.

I COME BEFORE THY GRACIOUS FACE. Concluded.

291

mf *Cres.* *f* *p* *mf*

ev - er-more. Is there an e - vil I can fear, If thy strong hand for help is near? All weak, I have my - self no pow'r, Vic -

ev - er-more. Is there an e - vil I can fear, If thy strong hand for help is near? All weak, I have my - self no pow'r, Vic -

mf *Cres.* *p Riten.* *mf A tempo.*

- tor to be in passion's hour; To thy strong heart my soul re - ceive, O Lord, re - ceive me, re - ceive me, That vic - to -

- tor to be in passion's hour; To thy strong heart my..... soul re - ceive, O Lord,..... re - ceive me, re - ceive me, That vic - to -

To thy strong heart my soul re - ceive, O Lord, re - ceive me, re - ceive me, O Lord, that

mf *Cres.* *f* *Riten.* *Dim.*

- ry, vic - t'ry I may..... a - chieve, Re - - ject not, re - ject not, Lord, my suit for grace.....

that vic - t'ry I may a - chieve, Re - ject not, Re - ject not, &c.

- ry, vic - t'ry I may..... a - chieve, Re - - ject not, re - ject not, Lord,..... my suit for grace.....

vic - t'ry I may a - chieve, O Lord,..... my suit for grace.....

292 *Allegro.*

SENTENCE. "Trust ye in the Lord."

K. P. AMBROS

Trust ye in the Lord, Trust ye in the Lord, Trust ye in the Lord, For ev - er; for in the Lord Je - ho - vah is

ev - er - last - ing strength, for in the Lord Je - ho - vah is ev - er - last - ing strength, Trust ye in the Lord, Trust ye in the Lord.

Trust ye in the Lord, for ev - er, Trust ye in the Lord, Trust ye in the Lord for ev - er, Trust in the Lord.

Adagio.

"COMFORT YE MY PEOPLE."

E. ROBERTS. 293

Cres. *Cres.*

Com-fort ye, com-fort ye, com-fort ye my peo - ple, saith your God, Com - fort ye my peo - ple, com - fort ye my

Com-fort ye, com-fort ye, com-fort ye my peo - ple, saith your God, Com - fort ye my peo - ple, com - fort ye my

f *Fine.* **SOPRANO SOLO. Andante.**

peo - ple, com - fort ye my peo - ple, saith your God. Speak ye com - fort - a - bly to Je - ru - sa - lem, and


peo - ple, com - fort ye my peo - ple, saith your God. *Organ.*

D. C.

cry un - to her, that her ware-fare is ac - complished, that her in - i - qui - ty, her in - i - qui - ty is par - doned.

ANTHEM. "Thus saith the Lord."

J. P. MORGAN.



Thus saith the Lord, the king of Is - ra - el and his re - deem - er, the Lord, the Lord of hosts, the Lord of hosts; Thus saith the

Thus saith the Lord, the king of Is - ra - el and his re - deem - er, the Lord, the Lord of hosts, the Lord of hosts; Thus saith the



Lord the king of Is - ra - el and his re - deem - er, the Lord, the Lord of hosts, the Lord of hosts; I am the first, and

Lord the king of Is - ra - el and his re - deem - er, the Lord, the Lord of hosts, the Lord of hosts; I am the first, and



Rit. dim. p *f* *Cres.*

I am the last; and be - sides me there is no God. Fear ye not, nei - ther be a - fraid: have I not told thee from that

I am the last; and be - sides me there is no God. Fear ye not, nei - ther be a - fraid; have I not told thee from that

ANTHEM. Concluded.

295

time, and have de - clared it? Ye are e - ven my wit - ness - es? Ye are e - ven my wit - ness - es? A - men.

time, and have de - clared it? Ye are e - ven my wit - ness - es? Ye are e - ven my wit - ness - es? A - men.

THE LORD IS IN HIS HOLY TEMPLE.

E. ROBERTS.

Cres.

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple, Let all the earth keep

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple, Let all the earth keep

BASE SOLO.

si - lence be - fore him, Let all the earth keep si - lence be - fore him, keep si - lence be - fore him.

si - lence be - fore him, Let all the earth keep si - lence be - fore him, keep si - lence be - fore him.

HYMN ANTHEM. "This world is all a fleeting show."

S. W. WALKY.

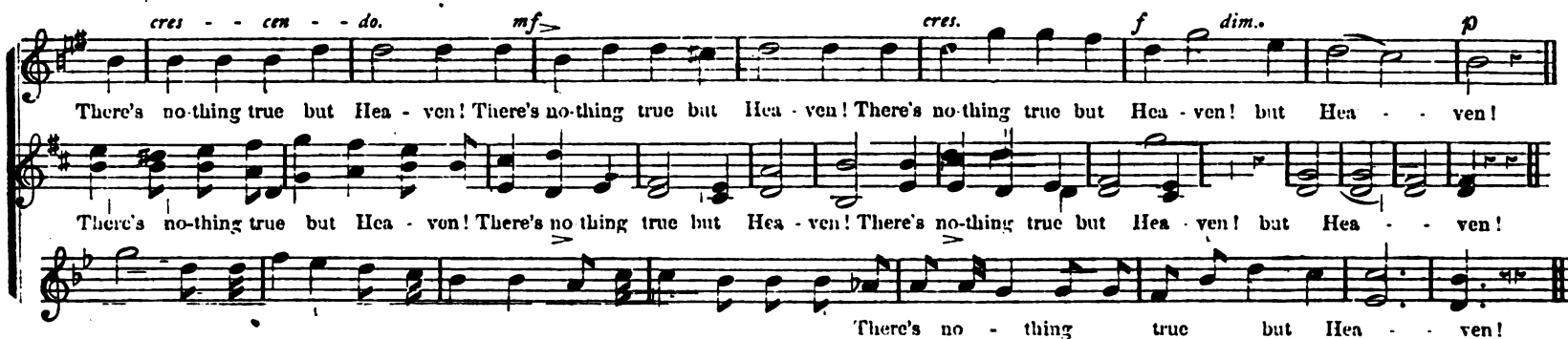
p



This world is all a fleet-ing show, For man's il-lu-sion giv-en, The smiles of joy, the tears of woe, De- ceit-ful shine, de- ceit-ful flow—

This world is all a fleet-ing show, For man's il-lu-sion giv-en, The smiles of joy, the tears of woe, De- ceit-ful shine, de- ceit-ful flow—

cres. - - cen - - do. mf> cres. f dim. p



There's no-thing true but Hea- ven! There's no-thing true but Hea- ven! There's no-thing true but Hea- ven! but Hea- - ven!

There's no-thing true but Hea- von! There's no-thing true but Hea- ven! There's no-thing true but Hea- ven! but Hea- - ven!

There's no- thing true but Hea- - ven!

p



And false the light on glo-ry's plume, As fad-ing hues of e- ven; And Love, and Hope and Beauty's bloom Are blos-soms gather'd for the tomb—

And false the light on glo-ry's plume, As fad-ing hues of e- ven; And Love, and Hope and Beauty's bloom Are blos-soms gather'd for the tomb—

HYMN ANTHEM. Concluded.

297

cres. - - - *cen* - - - *do.* *mf* *cres.* *f* *dim.* *p*

There's no-thing true but Hea - ven! There's no-thing true but Hea - ven! There's no-thing true but Hea - ven! but Hea - - - ven!

There's no-thing true but Hea - ven! There's no-thing true but Hea - ven! There's no-thing true but Hea - ven! but Hea - - - ven!

There's no - thing true but Hea - - - ven!

p

Poor wand'ers of a storm-y day! From wave to wave we're driv - en, And Fan-cy's flash and Rea-son's ray, Serve but to light the trou-ble way,—

Poor wand'ers of a storm-y day! From wave to wave we're driv - en, And Fan-cy's flash and Rea-son's ray, Serve but to light the trou-ble way,—

cres. *mf* *cres.* *f* *dim.* *p*

There's no-thing calm but Hea - ven! There's no-thing calm but Hea - ven! There's no-thing calm but Hea - ven! but Hea - - - ven!

There's no-thing calm but Hea - ven! There's no-thing calm but Hea - ven! There's no-thing calm but Hea - ven! but Hea - - - ven!

There's no - thing calm but Hea - - - ven!

Soli.

God be mer - ci - ful un - to us, and bless us, God be mer - ci - ful, And show us the light of his countenance,

God be mer - ci - ful un - to us, and bless us, God be mer - ci - ful, And show us the light of his countenance,

That thy way may be known up - on earth: thy sav - ing health a -

And be mer - ci - ful un - to us, be mer - ci - ful un - to us, That thy way may be known up - on earth: thy sav - ing health a -

- mong all na-tions. Let the peo - ple praise thee, Let the peo - ple praise thee, O God: yea, let all the peo - ple praise thee.

- mong all na-tions. Let the peo - ple praise thee, Let the peo - ple praise thee, O God: yea, let all the peo - ple praise thee.

DEUS MISEREATUR. Continued.

O let the na-tions re-joice, re-joice and be glad: For thou shalt judge the folk right-eous-ly, and gov-

re-joice and be glad: and gov-

This system consists of three staves of music in G major (one sharp). The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves.

na-tions up-on earth. Let the peo-ple praise thee, Let the peo-ple praise thee, O God: yea, let all the peo-ple praise

na-tions up-on earth. Let the peo-ple praise thee, Let the peo-ple praise thee, O God: yea, let all the peo-ple praise

This system consists of three staves of music in G major. The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves.

Soli.
Then shall the earth.... bring forth her in-crease, her in-crease; and God, e-ven our own God, God, our own God, shall give us

bring forth her in-crease, her in-crease;

This system consists of three staves of music in G major. The first staff begins with the word 'Soli.' in italics. The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the last two staves.

300

DEUS MISEREATUR. Concluded.

give us his bless - ing. and all the ends of the world shall fear him.

give us his bless - ing. God shall bless us: God shall bless us, and all the ends of the world shall fear him.

This system consists of three staves of music in G major (one sharp). The first staff is a vocal line with lyrics 'give us his bless - ing. and all the ends of the world shall fear him.' The second staff is a piano accompaniment with lyrics 'give us his bless - ing. God shall bless us: God shall bless us, and all the ends of the world shall fear him.' The third staff is a bass line.

CHORUS.

Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be - ginning, is

Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be - ginning, is

The chorus consists of two systems, each with three staves. The first staff is a vocal line with lyrics 'Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; As it was in the be - ginning, is'. The second staff is a piano accompaniment with the same lyrics. The third staff is a bass line.

Lento.

now, now, and ev - er shall be: now, and ev - er shall be, world with - out end. A - men, A - men.

now, now, and ev - er shall be; now, and ev - er shall be: world with - out end. A - men, A - men.

The final section consists of two systems, each with three staves. The first staff is a vocal line with lyrics 'now, now, and ev - er shall be: now, and ev - er shall be, world with - out end. A - men, A - men.' The second staff is a piano accompaniment with the same lyrics. The third staff is a bass line.

MOTETT. "O Come, ye servants of the Lord.

Oh come, ye ser - vants of the Lord; And praise his ho - ly name. From ear - ly morn to set - ting sun, His
From ear - ly

Oh come, ye ser - vants of the Lord; And praise his ho - ly name. From ear - ly morn to

From ear - ly morn to set - ing

might..... on earth His might on earth pro-claim. His laws are just, and glad the heart; He makes his mer - cies known; Ye
morn to set - ting sun, His might on earth pro - claim.

set - ting sun, His might, His might on earth pro-claim. His laws are just, and glad the heart; He makes his mer - cies known:

sun, His might on earth, His might on earth pro - claim.

prin - ces come, ye peo - ple too, ye peo - ple too, And bow, and bow be - fore his throne.
Ye prin - ces come..... ye peo - ple too, And bow be - fore his throne.

Ye prin - ces come, ye peo - ple too, And bow be - fore his throne, and bow be - fore his throne.

"AS PANTETH THE HART."

J. H. TENNEY.

As pant-eth the hart for the wa - ter - brooks, As pant-eth the hart for the wa - ter - brooks, so pant-eth my soul, so

As pant eth the hart for the wa - ter - brooks, As pant-eth the hart for the wa - ter - brooks, so pant-eth my soul, so

The first system of the musical score for 'As Panteth the Hart'. It consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The middle staff is an alto clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line corresponding to the middle staff.

pant-eth my soul, so pant-eth my soul for thee, O God, so pant-eth my soul for thee, O God, so pant-eth my

pant-eth my soul, so pant-eth my soul for thee, O God, so pant-eth my soul for thee, O God, so pant-eth my

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line corresponding to the middle staff.

Fine.

soul, so pant-eth my soul, so pant-eth my soul for thee, O God. My soul thirst-eth, thirst-eth for God; for the liv - ing

soul, so pant-eth my soul, so pant-eth my soul for thee, O God. My soul thirst-eth, thirst-eth for God; for the liv - ing

The third system of the musical score. It begins with the word 'Fine.' above the first staff. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line corresponding to the middle staff.

"AS PANTETH THE HART." Concluded.

303

D. C.

God, for the liv - ing God; when shall I come and ap - pear be - fore God, when shall I come and ap - pear be - fore God.

God, for the liv - ing God; when shall I come and ap - pear be - fore God, when shall I come and ap - pear be - fore God.

"O PRAISE THE LORD."

E. ROBERTS.
From "Apples of Gold."

O, praise the Lord, all ye na - tions; Praise him all ye peo - ple. For his mer - ci - ful kind - ness is great toward

O, praise the Lord, all ye na - tions; Praise him all ye peo - ple. For his mer - ci - ful kind - ness is great toward

Slow

us; and the truth of the Lord en - dur - eth for - ev - er. Praise ye the Lord, Praise ye the Lord.

us; and the truth of the Lord en - dur - eth for - ev - er. Praise ye the Lord, Praise ye the Lord.

304 *Moderato.*

ANTHEM. "O God, my Heart is fixed."

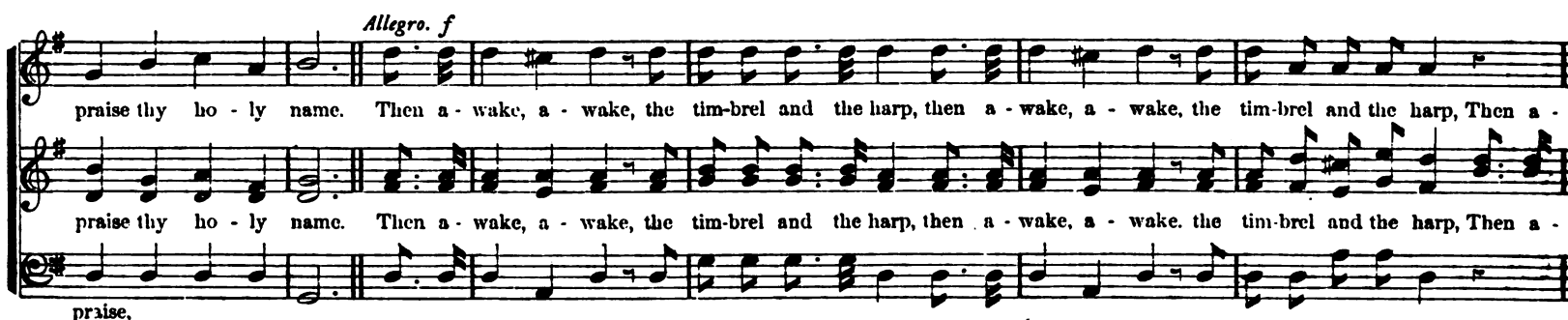
J. H. TENNEY.



O God, my heart is fixed to praise thy ho - ly name; my heart is fixed to praise thy ho - ly name; my heart is fixed to

O God, my heart is fixed to praise thy ho - ly name; my heart is fixed to praise thy ho - ly name; my heart is fixed to

My heart is fixed to



Allegro. f

praise thy ho - ly name. Then a - wake, a - wake, the tim-brel and the harp, then a - wake, a - wake, the tim-brel and the harp, Then a -

praise thy ho - ly name. Then a - wake, a - wake, the tim-brel and the harp, then a - wake, a - wake, the tim-brel and the harp, Then a -

praise,

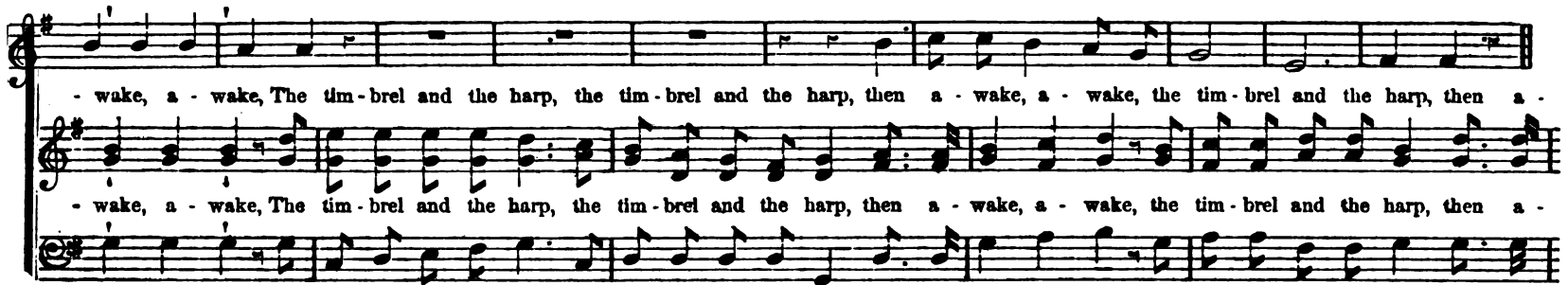


- wake, a - wake, the tim-brel and the harp, the tim-brel and the harp, the tim-brel and the harp, then a - wake, a - wake, a -

- wake, a - wake, the tim-brel and the harp, the tim-brel and the harp, the tim-brel and the harp, then a - wake, a - wake, a -

ANTHEM. Concluded.

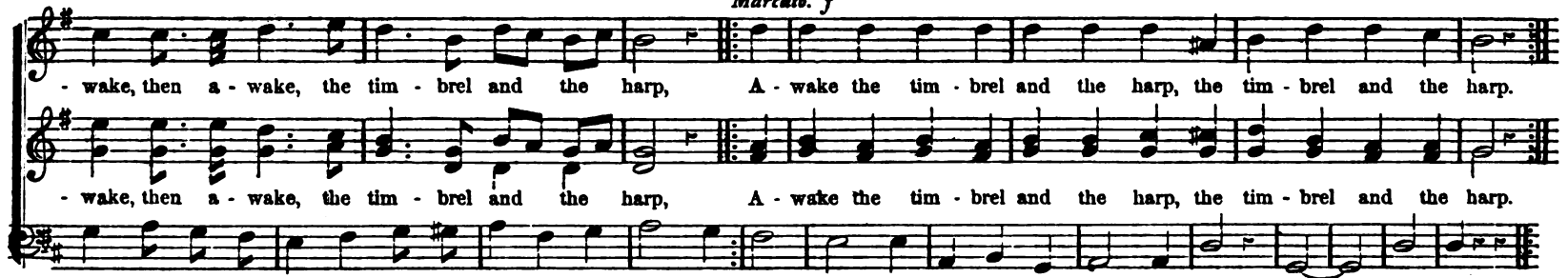
305



- wake, a - wake, The tim - brel and the harp, the tim - brel and the harp, then a - wake, a - wake, the tim - brel and the harp, then a -

- wake, a - wake, The tim - brel and the harp, the tim - brel and the harp, then a - wake, a - wake, the tim - brel and the harp, then a -

Marcato. f

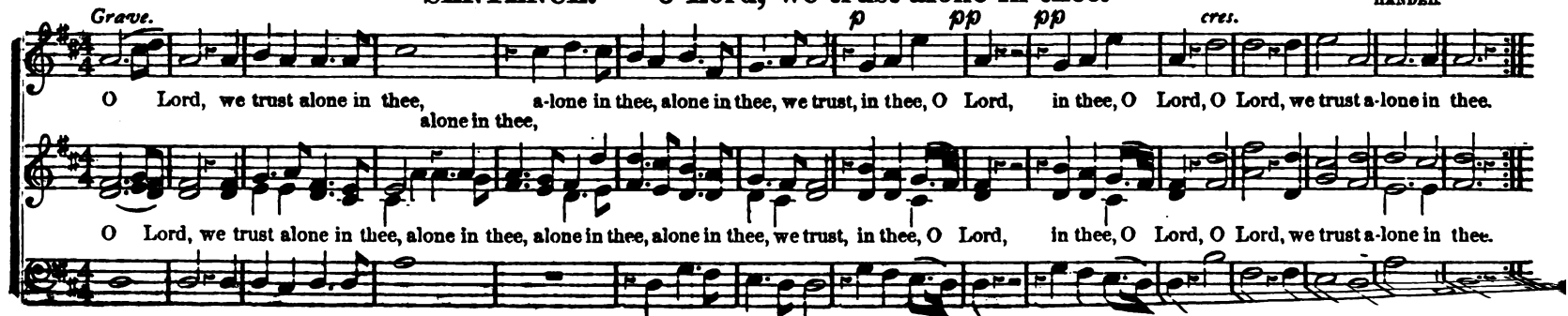


- wake, then a - wake, the tim - brel and the harp, A - wake the tim - brel and the harp, the tim - brel and the harp.

- wake, then a - wake, the tim - brel and the harp, A - wake the tim - brel and the harp, the tim - brel and the harp.

SENTENCE. "O Lord, we trust alone in thee."

HANDEL



Grave. *p* *pp* *pp* *cres.*

O Lord, we trust alone in thee, a-lone in thee, alone in thee, we trust, in thee, O Lord, in thee, O Lord, O Lord, we trust a-lone in thee.

O Lord, we trust alone in thee, alone in thee, alone in thee, alone in thee, we trust, in thee, O Lord, in thee, O Lord, O Lord, we trust a-lone in thee.

DREAM OF LIFE.

T. HASTINGS, Mus. Doc. By permission.

p *Moderato.* *Cres.* *Dim.* *m*

1. This life's a dream, an emp - ty show, But the bright world to which I go Hath joys substan - tial and sin - cere, When shall I wake, and

2. O glo - rious hour! O blest a - bode! I shall be near and like my God, And flesh and sin no more con - trol The sa - cred pleas - ures

1ST TIME. *2D TIME.* *p* 2 TENORS. *Cres.*

find me there? My flesh shall slum - ber in the ground Till the last trum - pet's joy - ful

of the soul. My flesh shall slum - ber in the ground Till the last trum - pet's joy - ful

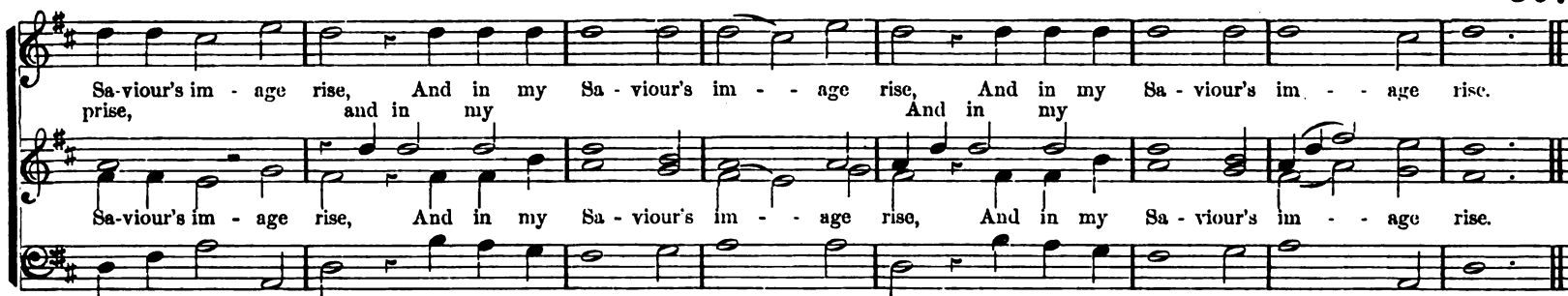
mf

sound, Then burst the chains with sweet surprise, And in my Saviour's im - age rise, Then burst the chains with sweet surprise, And in my

sound, Then burst the chains with sweet surprise, And in my Sav - iour's im - age rise, Then burst the chains with sweet surprise, And in my

DREAM OF LIFE. Concluded.

307



Sa-viour's im - age rise, And in my Sa - viour's im - - age rise, And in my Sa - viour's im - - age rise.
prise, and in my And in my

Sa-viour's im - age rise, And in my Sa - viour's im - - age rise, And in my Sa - viour's im - - age rise.

HYMN ANTHEM. "Again the Day Returns."

BETTER.



A - gain the day re - turns of ho - ly rest, A - gain the day re - turns of ho - ly rest, Which, when he made the world, Je -
2. Let us de - vote this con - se - cra - ted day, Let us de - vote this con - se - cra - ted day, To learn his will, and all we

3. Fa - ther of heaven, in whom our hopes confide Fa - ther of heaven, in whom our hopes con - fide, Whose power de - fends us, and whose

Whose power de - - fends us,

ho - vah blest; When, like his own, he bade our la - bors cease, And all be pi - e - ty, and all be peace.
learn, o - bey; So shall he hear, - when fer - vent - ly we raise Our sup - pli - ca - tions and our songs of praise.

pre - cepts guide, In life our Guard - ian, and in death our Friend, Glo - ry su - preme be thine, till time shall end.

CHRISTMAS ANTHEM. "Sing unto the Lord."

V. ROVELLO.

CHORUS. *With cheerful spirit and energetic decision.*

Sing un-to the Lord a new song! Sing un-to the Lord a new song! Sing un-to, un-to the Lord, and his

praise from the end of the earth, and his praise from the end..... of the earth, and his praise from the end, from the end of the

ff CHORUS. *Andante.*

earth, and his praise from the end, from the end of the earth. For be-hold! I bring you glad ti-dings of great

1st Soprano.
1st Alto.

2nd Soprano.
2nd Alto.

I bring you glad ti-dings of great

CHRISTMAS ANTHEM. Continued.

309

joy, which shall be to all peo - ple, For un - to you is born this day in the ci - ty of Da - vid a Sa - viour,

joy, which shall be to all peo - ple, For un - to you is born this day in the ci - ty of Da - vid a Sa - viour,

joy,

CHORUS, with energy as before.

which is Christ, is Christ the Lord. Sing un - to the Lord a new song! and his praise from the end of the earth, and his

which is Christ, is Christ the Lord. Sing un - to the Lord a new song! and his praise from the end of the earth, and his

ff CHORUS.

praise from the end..... of the earth, and his praise from the end, from the end of the earth, and his praise from the

praise from the end, from the end of the earth, and his praise from the end of the earth, and his praise from the

CHRISTMAS ANTHEM. Concluded.

end, from the end of the earth. *pp* Peace on earth. *Dolce.*

end, from the end of the earth. *f* Glo-ry to God in the high-est. Peace on earth Good will to-wards men. *Dolce.*

pp Peace on earth, *Dolce.* Good will to-wards men. *p* Peace on earth! *pp* Peace on earth!

Peace on earth, *Dolce.* Good will to-wards men, *Dolce.* Good will to-wards men. Peace on earth! Peace on earth!

ANTHEM. "Lord, for thy tender Mercies' sake."

R. FARRANT.

Slow. mf

Lord, for thy ten-der mer-cies' sake, lay not our sins to our charge, but for-give that is past, and give us grace to a-mend our

Lord, for thy ten-der mer-cies' sake, lay not our sins to our charge, but for-give that is past, and give us grace to a-mend our

ANTHEM. Concluded.

sin - ful lives, to de - cline from sin and in - cline to vir - tue, that we may walk with a per - fect heart, a per - fect heart, that
 sin - ful lives, to de - cline from sin and in - cline to vir - tue,..... that we may walk with a per - fect heart,
 that we may walk with a per - fect heart, with a per - fect heart, that
 we may walk with a per - fect heart, with a per - fect heart be - fore Thee now and ev - er - more, that we may walk with a per - fect
 heart,..... that we may walk with a per - fect heart be - fore Thee now and ev - er - more, that we may
 we may walk with a per - fect heart, with a per - fect heart be - fore Thee now and ev - er - more, that we may walk with a per - fect
 heart, a per - fect heart, that we may walk with a per - fect heart, with a per - fect heart be - fore Thee now and ev - er - more.
 we may walk with a per - fect heart,.....
 walk with a per - fect heart, that we may walk with a per - fect heart be - fore Thee now and ev - er - more.

"COME UNTO ME."

E. ROBERTS.

*Moderato. Affettuoso.**Allegretto.*

Come un - to me all ye that la-bor and are heav-y la-den, and I will give you rest. Take my yoke up-on you and learn of

Come un - to me all ye that la-bor and are heav-y la-den, and I will give you rest. Take my yoke up-on you and learn of

*Andante.**cres.*

me, for I am meek and low-ly in heart, And ye shall find rest, find rest un-to your souls, and ye shall find rest un-to your souls.

me, for I am meek and low-ly in heart, And ye shall find rest, find rest un-to your souls, and ye shall find rest un-to your souls.

*Allegretto.**Adagio.*

For my yoke is ea-sy and my bur-den light—for my yoke is ea-sy, and my bur-den light, Come un-to me, Come un-to me.

For my yoke is ea-sy and my bur-den light—for my yoke is ea-sy, and my bur-den light, Come un-to me, Come un-to me.

Come un - - to me.

SANCTUS. Holy, Holy, Holy, Lord God of Hosts.

Dr. A. B. EVERETT.

313

p Largo.

Ho - ly, Ho - ly, Ho - ly, Lord God of hosts, Ho - ly, Ho - ly, Ho - ly Lord God of hosts, Heaven and earth are
Ho - ly. Ho - ly, Ho - ly, Lord God of hosts, Ho - ly, Ho - ly, Ho - ly Lord God of hosts, Heaven and earth are

full of the ma - jes - ty of thy great glo - ry, Heaven and earth are full of the ma - jes - ty of
full of the ma - jes - ty of thy great glo - ry, Heaven and earth are full of the ma - jes - ty of

thy great glo - ry. Glo - ry be to Thee, O Lord most high, O Lord most high. A - - men.
thy great glo - ry. Glo - ry be to Thee, O Lord most high, O Lord most high. A - - men.

HYMN ANTHEM. "Plunged in a Gulf of Dark Despair."

Dr. E. R. VERRETT.

Plunged in a gulf of dark de-spair, We wretched sin-ners lay, Without one cheer-ful beam of hope, Or spark of glimmering day.

Plunged in a gulf of dark de-spair, We wretched sin-ners lay, Without one cheer-ful beam of hope, Or spark of glimmering day.

Allegretto.

With pity-ing eyes the Prince of grace Be-held our help-less grief; He saw, and O, a-maz-ing love,

With pity-ing eyes the Prince of grace Be-held our help-less grief; He saw, and O, a-maz-ing love,

Inst. Allo.

Allegro.

He flew to our re-lief. Down from the shi-ning seat a-bove, With joy-ful haste he fled, En-tered the grave in mor-tal flesh,

He flew to our re-lief, Down from the shi-ning seat a-bove, With joy-ful haste he fled, En-tered the grave in mor-tal flesh,

ff p Larghetto.

The first twenty-one measures of this piece have been arranged from an Æolian melody, the balance is original

HYMN ANTHEM. Concluded.

314

Allegro. f

And dwelt a - mong the dead. O, for this love, let rocks and hills Their last - ing si - lence break, Their last - ing si - lence break,

And dwelt a - mong the dead. O, for this love, let rocks and hills Their last - ing si - lence break, Their last ing si - lence break,

Allegro.

And all har - mo - nious hu - man tongues The Sa - viour's prais - es speak. An - gels, as - sist our migh - ty joys;

And all har - mo - nious hu - man tongues The Sa - viour's prais - es speak. An - gels, as - sist our migh - ty joys;

octaves.

m. cres.

f

ff

m

Strike all your harps of gold, Strike all your harps of gold, But when you raise your high - est notes, His love can ne'er be told.

Strike all your harps of gold, Strike all your harps of gold, But when you raise your high - est notes, His love can ne'er be told.

SENTENOR. "Awake! put on strength."

Dr. CALLOTT.

Allegro Moderato.

Awake! a-wake! a-wake! put on strength O arm of the Lord! as in the gen-e-

Awake! a-wake! a-wake! put on strength O arm of the Lord! As in the an-cient days, As in the an-cient days, as in the gen-e-

- ra - tions of old, as in the gen - er - a - tions of old.

- ra - tions of old, as in the gen - er - a - tions of old. There-fore the re-deem - ed of the Lord shall re - turn, There-fore the re -

- deem-ed of the Lord shall re - turn, And come with singing un - to Zi - on, And ev - er-last-ing joy shall be up -

- deem-ed of the Lord shall re - turn, and come with singing un - to Zi - - on, un - to Zi - on, And ev - er-last-ing joy shall be up -

SENTENCE. Concluded.

317

- on their heads, Shall flee a - way, They shall ob - tain glad-ness and joy,
 - on their heads, They shall ob-tain gladness and joy, sorrow and mourning shall flee a - way, They shall obtain gladness and joy,
 They shall ob-tain gladness and joy; and mourning shall flee a - way.

Sor-row and sigh-ing shall flee a - way, Sor-row and mourning shall
 glad-ness and joy, Sor-row and sigh-ing shall flee a - way, Solo. Sor-row and mourning shall flee a - way, Sor-row and mourning shall

flee a - way. Tutti. Sor - row and sigh - ing shall flee a - way,.... shall flee.... a - way.
 flee a - way. Sor - row and mourning shall flee a - way, Sor - row and sigh - ing shall flee a - way, shall flee.... a - way.

318

HE THAT DOETH THE WILL OF MY FATHER.

JOSEPH PARRY.

SOPRANO SOLO.

First system of the musical score. It consists of three staves: a soprano staff, a vocal staff, and a piano accompaniment staff. The tempo is marked 'Andantino.' The key signature is one sharp (F#) and the time signature is 12/8. The soprano staff begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The vocal staff begins with a half note G3, a quarter note A3, and a quarter note B3. The piano accompaniment staff begins with a half note G2, a quarter note A2, and a quarter note B2.

Not ev - ery

Second system of the musical score. It consists of three staves. The soprano staff contains the lyrics 'one that saith un-to me,..... Lord, Lord, shall en - ter the king - dom of heaven;..... Not ev - ery'. The vocal staff and piano accompaniment staff continue the melody and accompaniment from the first system.

Third system of the musical score. It consists of three staves. The soprano staff contains the lyrics 'one, not ev - ery one that saith un - to me,..... Lord, Lord, shall en - ter the king - dom of heaven.'. The vocal staff and piano accompaniment staff continue the melody and accompaniment from the second system.

HE THAT DOETH THE WILL OF MY FATHER. Continued.

319

Religioso. Moderato.

The musical score is written for three staves (Soprano, Alto, and Bass) in a key of D major (two sharps) and 4/4 time. The tempo and mood are indicated as 'Religioso. Moderato.' The lyrics are: 'But he that do - eth, but he that do - eth the will of my Fa - ther, the will of my Fa - ther which is in heaven. But he, but he that do - eth the will, the will..... of my Fa-ther which is in heaven.' The score includes dynamic markings such as *p* (piano) and *cres.* (crescendo). The music features a variety of note values, including eighth and sixteenth notes, and rests. The lyrics are placed below the staves, with some words split across lines.

But he that do - eth, but he that do - eth the

will of my Fa - ther, the will of my Fa - ther which is in heaven. But he, but he that

do - eth the will, the will..... of my Fa-ther which is in heaven.

HE THAT DOETH THE WILL OF MY FATHER. Continued.

Not ev - ery one that saith un - to me, Lord, Lord, shall en - ter the king - dom of heaven; Not

This system consists of three staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, also in two sharps. The music features a mix of eighth and sixteenth notes, with some rests.

ev - ery one that saith un - to me, Lord, Lord, shall en - ter the king - dom of heaven; But he that

Rall. *Tempo.*

This system continues the musical piece. It includes the same three-staff structure. The tempo markings 'Rall.' and 'Tempo.' are placed above the vocal staff. The lyrics 'But he that' appear at the end of the system.

do - eth, But he that do - eth the will of my Fa - ther, the will of my Fa - ther which is in heaven, the

This is the final system on the page. It follows the same three-staff format. The lyrics 'do - eth, But he that do - eth the will of my Fa - ther, the will of my Fa - ther which is in heaven, the' are written below the vocal staff. The music concludes with a double bar line.

HE THAT DOETH THE WILL OF MY FATHER. Concluded.

321

will of my Fa - ther which is in heaven, But he that do - eth the will of my Fa - ther which is..... in heaven.

This musical score is for a three-part setting. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece concludes with a final cadence on the word 'heaven'.

Psalm cxii, v. 6, 7.

PRAY FOR THE PEACE.

VINCENT NOYELLO.

Moderate Time. *Soft.*

Pray for the peace of Je - ru - sa - lem, they shall pros - per, shall pros - per that love thee.

Pray for the peace of Je - ra - sa - lem, they shall pros - per, shall pros - per that love thee. Peace

This musical score is for a three-part setting of a psalm. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The key signature has one sharp (F#), and the time signature is 4/4. The piece begins with a 'Moderate Time. Soft.' instruction and includes a 'f' (forte) dynamic marking. It concludes with the word 'Peace'.

Soft.

Peace, Peace be with - in thy walls, and pros - per - i - ty with - in thy pal' - a - ces.

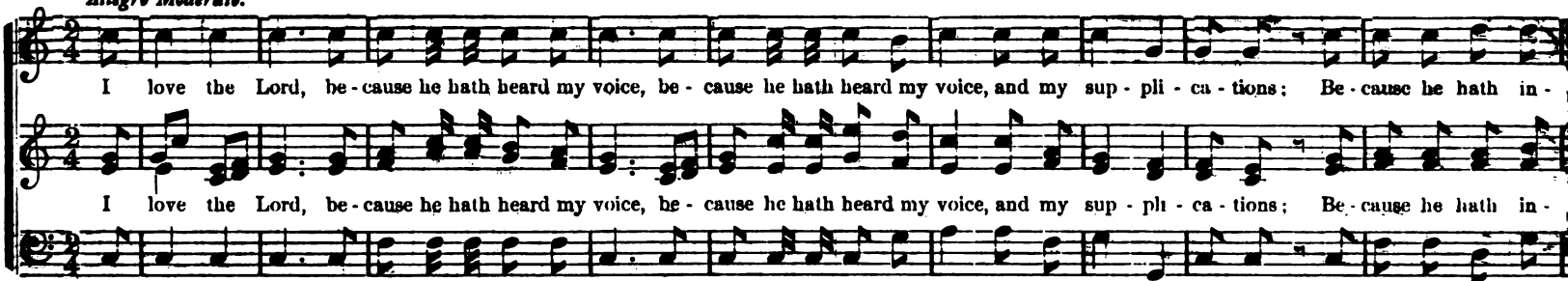
Peace be with - in, with - in thy walls, and pros - per - i - ty with - in thy pal - a - ces.

be with - in thy walls, with - in thy walls,

This musical score is for a three-part setting of a psalm. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The key signature has one sharp (F#), and the time signature is 4/4. The piece begins with a 'Soft.' instruction and includes a 'f' (forte) dynamic marking. It concludes with the word 'Peace'.

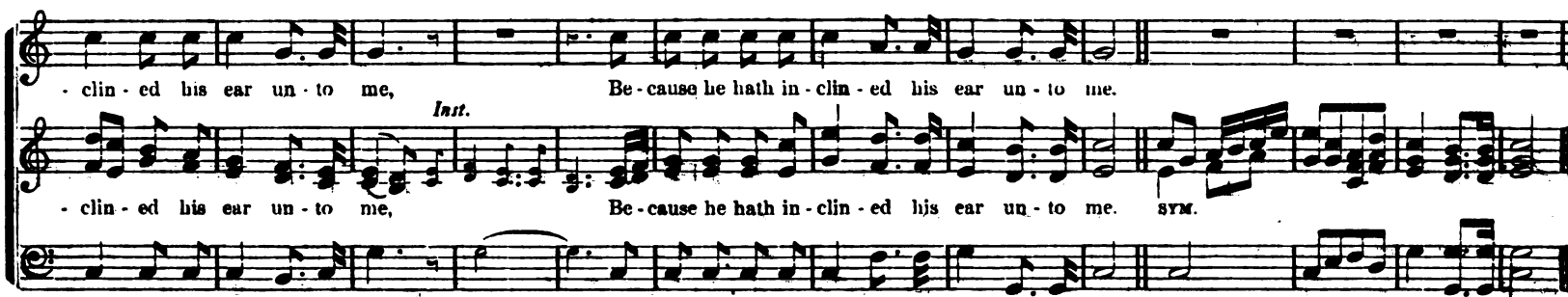
ANTHEM: "I love the Lord."

J. H. TENNEY.

Allegro Moderato.


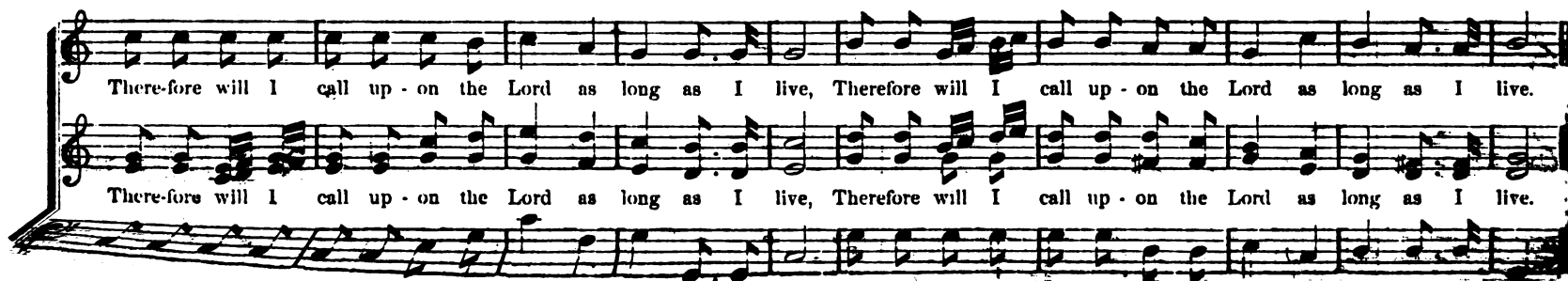
I love the Lord, be-cause he hath heard my voice, be-cause he hath heard my voice, and my sup-pli-ca-tions; Be-cause he hath in-

I love the Lord, be-cause he hath heard my voice, be-cause he hath heard my voice, and my sup-pli-ca-tions; Be-cause he hath in-



-clin-ed his ear un-to me, *Inst.* Be-cause he hath in-clin-ed his ear un-to me.

-clin-ed his ear un-to me, Be-cause he hath in-clin-ed his ear un-to me. *SYM.*



There-fore will I call up-on the Lord as long as I live, Therefore will I call up-on the Lord as long as I live.

There-fore will I call up-on the Lord as long as I live, Therefore will I call up-on the Lord as long as I live.

ANTHEM. Concluded.

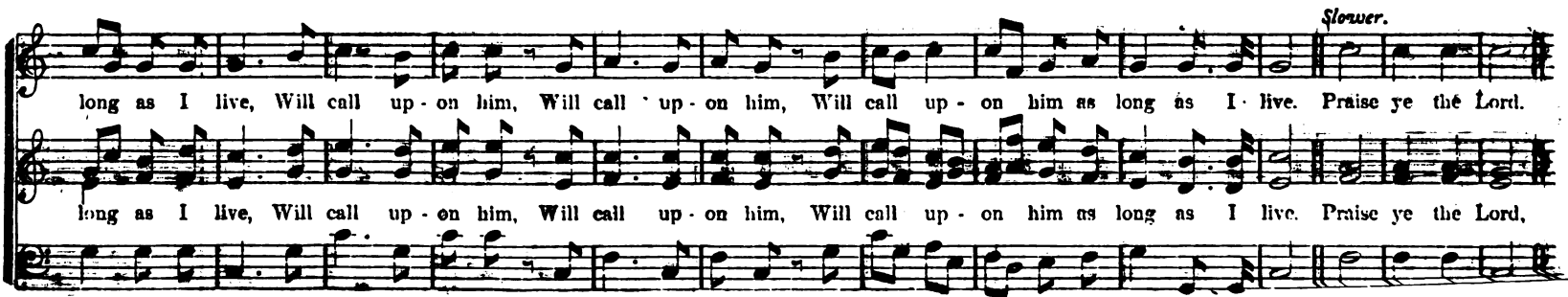
323



There-fore will I call, There-fore will I call, There-fore will I call up - on him as
 There-fore will I call, There-fore will I call, There-fore will I call up - on..... him as
 There-fore will I call, There-fore will I call, There-fore will I call up - on him



long as I live, Therefore will I call, Therefore will I call, will I call up - on him as
 long as I live, Therefore will I call, Therefore will I call, There-fore will I call up - on him as
 Therefore will I call, Therefore will I call, will I call



Slower.
 long as I live, Will call up - on him, Will call up - on him, Will call up - on him as long as I live. Praise ye the Lord.
 long as I live, Will call up - on him, Will call up - on him, Will call up - on him as long as I live. Praise ye the Lord,

324

THE LORD'S PRAYER.

Dr. A. B. EVERETT.

Larghetto. mp

Our Fa - ther, who art in heaven, Hal - low - ed be thy name, Thy king - dom come, Thy will be done, On earth as it

Our Fa - ther, who art in heaven, Hal - low - ed be thy name, Thy king - dom come, Thy will be done, On earth as it

The first system of the musical score for 'The Lord's Prayer'. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The middle and bottom staves are in bass clef. The music is marked 'Larghetto. mp'. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line to the middle staff. The lyrics are: 'Our Fa - ther, who art in heaven, Hal - low - ed be thy name, Thy king - dom come, Thy will be done, On earth as it'.

is in heaven; Give us this day our dai - ly bread, And for - give us our tres - pass-es, as we for - give them that

is in heaven; Give us this day our dai - ly bread, And for - give us our tres - pass-es, as we for - give them that

The second system of the musical score. It continues the melody from the first system. The lyrics are: 'is in heaven; Give us this day our dai - ly bread, And for - give us our tres - pass-es, as we for - give them that'.

tres - pass a - gainst us; And lead us not in - to..... temp - ta - tion, But de - liv - er us from e - vil, For

tres - pass a - gainst us; And lead us not in - to..... temp - ta - tion, But de - liv - er us from e - vil, For

The third system of the musical score. It begins with a 'p' (piano) dynamic marking and a 'Largo.' tempo marking. The lyrics are: 'tres - pass a - gainst us; And lead us not in - to..... temp - ta - tion, But de - liv - er us from e - vil, For'.

THE LORD'S PRAYER. Concluded.

325

Allegretto. mf

thine is the king - dom, and the pow - er, and the glo - ry, for ev - er and ev - er. A - men, A - men.

thine is the king - dom, and the pow - er, and the glo - ry, for ev - er and ev - er. A - men, A - men.

CHRISTMAS CAROL. See, the morning star is dwelling.

Dr. K. G. MONK.

mf *cres.* *f*

1. See! the morning star is dwelling On the Eastern mountain's height; See! the Day all days ex - cell - ing Bursts up - on our ach - ing sight; Sing we
2. Long our watch has been, and drear - y, Long we wandered from a - far, So the wise men, worn and wea - ry, Fol - lowed still the lead - ing star, Till the

3. Hence, a - way! all care and sad - ness! Hence, and ne'er re - turn a - gain! An - gels sing with notes of gladness, "Peace on earth, good will to men!" Join we

then our Ca - rol free, Chris - tus Na - tus Ho - di - e, Chris - tus Na - tus, Chris - tus Na - tus Ho - di - e.
Day Spring's self they see, Chris - tus Na - tus Ho - di - e, Chris - tus Na - tus, Chris - tus Na - tus Ho - di - e.

then our Ca - rol free, Chris - tus Na - tus Ho - di - e, Chris - tus Na - tus Chris - tus, Chris - tus Na - tus Ho - di - e.

ANTHEM. "How beautiful upon the mountains."

R. A. SMITH.

are the

How beau-ti-ful up-on the moun-tains, How beau-ti-ful up-on the moun-tains, How beau-ti-ful up-on the moun-tains are the

feet of him that bring-eth good ti-dings, that pub-lish-eth peace, that pub-lish-eth peace, that bring-eth good

feet of him that bring-eth good ti-dings, that pub-lish-eth peace, that pub-lish-eth peace, that bring-eth good

ti-dings, good ti-dings of good, that pub-lish-eth sal-va-tion, that saith un-to Zi-on, Thy God reign-eth,

ti-dings, good ti-dings of good, that pub-lish-eth sal-va-tion, that saith un-to Zi-on, Thy God reign-eth,

ANTHEM. Concluded.

327



Thy God reign - eth. Break forth in - to joy, sing to - geth - er, sing to - geth - er, ye waste pla - ces of Je -

Thy God reign - eth. Break forth in - to joy, sing to - geth - er, sing to - geth - er, ye waste pla - ces of Je -



- ru - sa - lem, for the Lord hath com - fort - ed his peo - ple, He hath re - deem - ed Je - ru - sa - lem.

- ru - sa - lem, for the Lord hath com - fort - ed his peo - ple, He hath re - deem - ed Je - ru - sa - lem.



Hal - le - lu - jah! Hal - le - lu - jah! Praise ye the Lord. Hal - le - lu - jah! Hal - le - lu - jah! Praise ye the Lord.

Hal - le - lu - jah! Hal - le - lu - jah! Praise ye the Lord. Hal - le - lu - jah! Hal - le - lu - jah! Praise ye the Lord.

328

THE EASTER HYMN.

With cheerful spirit.

SOLO. Treble

Je-sus Christ is

ris'n to - day, Hal - le - lu - jah, A - men. Our tri-um-phant ho - li - day, Hal - le - lu - jah, A - men, Who did once up-on the cross.

CHORUS.

Hal - le - lu - jah, A - men, Suf - fer to re-deem our loss, Hal - le - lu - jah A - men, Hal - le - lu - jah, A - men.

Hal - le - lu - jah A - men.

THE EASTER HYMN. Continued.

329

mp Second verse, as a Trio.

Hymns of praise then let us sing, Hal - le - lu - jah A - men. Un - to Christ our heav'n - ly King,

mp

Hymns of praise then let us sing, Hal - le - lu - jah A - men. Un - to Christ our heav'n - ly King,

Hal - le - lu - jah, A - - men. Who en - dur'd the Cross and Grave, Hal - le - lu - jah, A - men.

Hal - le - lu - jah, A - - men. Who en - dur'd the Cross and Grave, Hal - le - lu - jah, A - men.

f CHORUS.

Sin - ners to re - - deem and save..... Hal - le - lu - jah, A - - men, Hal - le - lu - jah, A - - men.

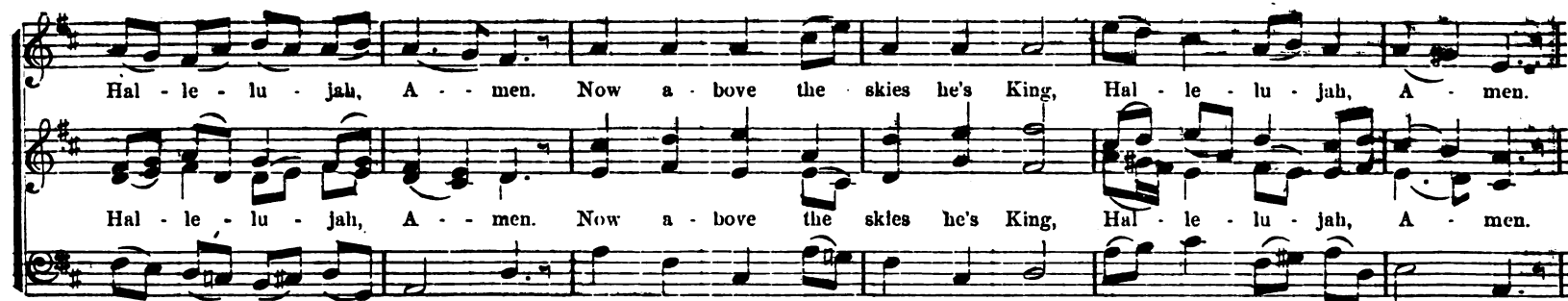
Sin - ners to re - - deem and save..... Hal - le - lu - jah, A - - men, Hal - le - lu - jah, A - - men.

THE EASTER HYMN. Concluded.

p Last verse, as a Quartett.


But the pains which he en - dur'd, Hal - le - lu - jah A - men. Our sal - va - tion, has pro - cur'd,

But the pains which he en - dur'd, Hal - le - lu - jah A - men. Our sal - va - tion has pro - cur'd,



Hal - le - lu - jah, A - - men. Now a - bove the skies he's King, Hal - le - lu - jah, A - men.

Hal - le - lu - jah, A - - men. Now a - bove the skies he's King, Hal - le - lu - jah, A - men.

CHORUS.



Where the an - gels ev - er sing, Hal - le - lu - jah, A - men; Hal - le - lu - jah, A - men; Hal - le - lu - jah, A - men.

Where the an - gels ev - er sing, Hal - le - lu - jah, A - men; Hal - le - lu - jah, A - men; Hal - le - lu - jah, A - men.

SENTENCE. "For these and all thy Mercies given."

J. LANCASTER 831

f *cres.* *dim.* *p* *mf*

For these and all thy mer - cies giv - en, we bless and praise thy name, O Lord, May we re - ceive them with thanks -

For these and all thy mer - cies giv - en, we bless and praise thy name,.... O Lord, May we re - ceive them with thanks -

p *f*

- giv - ing, ev - er trust - ing in thy word. To thee a - lone..... be hon - or, glo - ry; now, and hence -

To thee a - lone.....

- giv - ing, ev - er trust - ing in thy word. To thee a - lone be hon - or, glo - ry; now,.... and hence -

glo - ry; now,

cres. *ff* *p* *dim.*

forth for ev - er - more. To thee a - lone be hon - or, glo - ry; now, and henceforth for ev - er - more.

forth for ev - er - more. To thee a - lone be hon - or, glo - ry; now, and henceforth for ev - er - more.

MOTETTE. "Kind, O how kind he is."

E. F. RICHTER.

piu f *Dim.*

Kind, O how kind, how kind he is! Dost..... thou not know it yet? Lean in thy hours of pain
 Kind, O how kind he is! Dost thou not know, not know it yet? Lean in thy hours of pain

Kind, O how kind he is! Dost..... thou not know it yet? Lean in thy hours of pain On

Kind, O how kind, how kind he is! Dost thou not know, not know it yet? Lean in thy hours of pain...

p *mf*

On his true breast, lean on his breast. True, O so true, so true his heart! Art.... thou of this a - ware?
 On his true breast, on his breast. True, O so true his heart! Art thou of this, of this a - ware?

..... his true breast, on his true breast. True, O so true his heart! Art..... thou of this a - ware?

..... on his true breast. True, O so true, so true his heart, Art.... thou of this, of this a - ware?

piu f *Dim.* *p* *p*

Hear with how dear a love Com - fort his lips, com - fort his lips..... Soft, O how soft, how soft his yoke,
 Hear with how dear a love Com - fort, com - fort his lips..... Soft, O how soft his yoke,

Hear with how dear a love Com - fort his lips, com - fort his lips..... Soft, O how soft his yoke,

Dim. *p*

Hear with how dear a love..... Com - fort his lips..... Soft, O how soft, how soft his yoke. That

MOTETTE. Concluded.

333

piu f *Dim.* *p*

That..... hast thou still to love? Yield thee, in patience sweet, To it at last, to it at last.....
 That hast thou still, oh, still to love? Yield thee, with patience sweet, To it at last, now at last.....
 That..... hast thou still to love? Yield thee, with pa-tience sweet, To..... it at last, to it at last.....
 hast thou still, oh, still to love? Yield thee, with pa-tience sweet,..... To it at last.....

mf *Cres.* *p Cres.*

Kind, O how kind, how kind he is! Blest hast thou nev - er, nev - er been? Bless - ed thro' Je - sus, bless - ed thro'
 Kind, O how kind he is! Blest hast thou nev - er, nev - er been? Bless - ed thro' Je - sus Christ, Je -
 Kind, O how kind he is! Blest hast thou nev - er, nev - er been? Bless - ed thro' Je - - - sus Christ, Je - -
 Kind, O how kind, how kind he is! Blest... hast thou nev - er, nev - er been? Bless - ed thro' Je - sus, bless - ed thro'

f

Je - sus Christ Here may'st thou e. less - - ed, O blest may'st thou, Blest through Je - sus may'st thou
 Je - sus Christ Here may'st thou be. Bless - - ed here may'st thou be,..... Bless - ed may'st thou be.....
 Je - sus Christ Here may'st thou be. Bless - ed, bless - ed here may'st thou be, Blest through Je - sus may'st thou be.....
 Je - sus Christ Here may'st thou be. Bless - ed thro' Je - sus here may'st thou be.....

ANTHEM. "Thine, O Lord, is the greatness."

JAMES KENT.

Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O Lord, is the greatness, and the

Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O Lord, is the greatness, and the

Cres. *f* *ff*

pow'r, and the glo - ry, and the vic - to - ry, and the ma - jes - ty, the vic - to - ry, and ma - jes - ty.

pow'r, and the glo - ry, and the vic - to - ry, and the ma - jes - ty, the vic - to - ry, and ma - jes - ty.

Thine, O Lord, Thine, O Lord, is the great - ness and the pow'r, and the pow'r, and the

Thine, O Lord, Thine, O Lord, is the great - ness and the pow'r, is the great - ness, and the pow'r, and the

ANTHEM. Concluded.

835

Cres. *f*

glo - ry, and the ma - jes - ty, the ma - jes - ty, For all that is in the
 glo - ry, and the vic - to - ry, and the ma - jes - ty, the ma - jes - ty, For all that is in the heav'n, . . . in the

pp *f*

heav'n and the earth are thine. Thine is the king - dom, Thine is the king - dom, O Lord, and
 heav'n and the earth are thine. Thine is the king - dom, Thine is the king - dom, O Lord, and

thou art ex - alt - ed as head o - ver all, as head, as head o - ver all.
 thou art ex - alt - ed as head o - ver all, as head o - ver all, as head, as head o - ver all.

ANTHEM. "My God, look upon me."

JOHN REYNOLDS.

mf

My God, my God, look up - on me, look up - on me, why hast thou for - sa - ken me, why hast thou for - sa - ken me,

My God, my God, look up - on me, look up - on me, why hast thou for - sa - ken me, why hast thou for - sa - ken me,

and art so far from my health and from the words, and from the words of my com-plaint, the words of

and art so far from my health, and from the words of my com-plaint the words of

and from the words of my com-plaint, the words of my com-

mf

my com - plaint, and from the words, and from the words of my com-plaint, the words of my com - plaint?

p my com - plaint, and from the words of my com-plaint, the words of my com - plaint?

p - plaint, and from the words of my complaint, the words of my com - plaint,

ANTHEM. Continued.

337

Andante. DUET. TWO TREBLES.

but thou hear - est not,

O my God, I cry in the day-time, O my God, I cry in the day-time, but thou hear - est

Soft.

and in the night-sea - son al - so, I take no rest,

not, but thou hear - est not, but thou hear - est not; and in the night-sea - son, al - so, I..... ake no rest; I

take no rest, I take no rest, al - so I take, I take no rest, I take no rest, I take no

338

ANTHEM. Concluded.

f *pp* *CHORUS, 2d time piano.*

rest, al - so I take, I take no rest. But thou con - tin - u - est ho - ly, O thou wor - ship of Is - ra - el,
But thou con - tin - u - est ho - ly, O thou wor - ship of Is - ra - el,

f *Repeat Piano.*

Thou con - tin - u - est ho - ly, O thou wor - ship of Is - ra - el, O thou wor - ship of Is - ra - el.
Thou con - tin - u - est ho - ly, O thou wor - ship of Is - ra - el, O thou wor - ship of Is - ra - el.

ANTHEM. "Blessed are the People."*cres.**f* **E. ROBERTS.**

Bless-ed are the peo - ple, Bless-ed are the peo - ple, Bless-ed are the peo - ple, that know the joy - ful sound; Bless-ed are the
Bless-ed are the peo - ple, Bless-ed are the peo - ple, Bless-ed are the peo - ple, that know the joy - ful sound; Bless-ed are the

ANTHEM. Concluded.

339

Cres.

peo - ple that know the joy - ful sound. They shall walk, O Lord, in the light of thy countenance. They shall walk, O Lord, in the light of thy

m

countenance, They shall walk, O Lord, They shall walk, O Lord, in the light of thy countenance, in the light of thy countenance.

f

In thy name shall they re-joice, and in thy righteousness, in thy righteousness, in thy righteousness shall they be ex-alted. A - men, A - men.

340

ANTHEM. "If ye love me, keep my commandments."

W. H. MONK.

mf

If ye love me, keep my com - mand - ments; and I will pray..... the Fa - ther, and he shall give you, shall
and I will pray..... the Fa - - ther, and he shall give.....

If ye love me, keep my com - mand - ments; and I will pray, will pray the Fa - - - ther, and he shall
and he shall give you an -

give you an - oth - er.... Com - fort - er, an - oth - - - er.... Com - fort - er, That..... he may a -
you..... an - oth - er Com - fort - er, an - oth - - - er.... Com - fort - er, That.... he may a - bide with you, a -

give you an - oth - er Com - - - fort - er, an - oth - - - er Com - fort - er, That.... he may a - bide, a - bide.....

- oth , er.... Com - fort - - - er,..... an - oth - er Com - fort - er, That..... he may a -

pp Poco accelerando,

- bide with you..... for ev - er: That..... he may a - bide with you for - ev - - er; Ev'n.... the Spir - it of
- bide with you for ev - - - er: That he may a - bide with you, a - bide with you for - ev - - er;

..... with you for ev - - - er: That he may a - bide, a - bide..... with you for - ev - - er; Ev'n.... the Spir - it of
- bide with you for ev - - - er: That..... he may a - bide with you for - ev - - er;

ANTHEM. Concluded.

341

sempre decres. *ral - len - to*

Truth, Ev'n the Spir - it of truth. If ye love me, If ye love me, If ye love me, keep.

Truth, Ev'n the Spir - it of truth. If ye love me, If ye love me, If ye love me, keep.

tan - do. *Tempo primo p*

..... my com - mand - ments, and I will pray..... the Fa - ther, and he shall give you, shall give you an -

..... my com - mand - ments, and I will pray, will pray the Fa - - - ther, and he shall give you an -

and he shall give you an - oth - er....

p *Cres.* *Rall.*

- oth - er.... Com - fort - er, an - oth - er.... Com - fort - er. A - - - - - men.

- oth - er Com - fort - er, an - oth - er Com - fort - er. A - - - - - men.

Com - fort - er. an - oth - er Com - fort - er.

342

ANTHEM. "But the Lord is mindful of his own."

From MENDELSSOHN'S "St. Paul."

p Andantino. *ritard.*

But the Lord is mind-ful of his own, He re-mem-ber his chil-dren. But the Lord is mind-ful of his

But the Lord is mind-ful of his own, He re-mem-ber his chil-dren. But the Lord is mind-ful of his

Andantino. *ritard.*

own; The Lord re-mem-ber his chil-dren, re-mem-ber his chil-dren.

own; The Lord re-mem-ber his chil-dren, re-mem-ber his chil-dren.

p

ANTHEM. Continued.

343

p *cres.* *dim.* *p*

Bow down be - fore him, ye might - y, for the Lord is near.... us! Bow down be - fore him, ye

Bow down be - fore him, ye might - y, for the Lord is near.... us! Bow down be - fore him, ye

cres. *dim.* *p*

might - y, for the Lord is near, is near.... us! yea, the Lord is mindful of his

might - y, for the Lord is near, is near.... us! yea, the Lord is mindful of his

cres. *f* *dim.* *p*

might - y, for the Lord is near, is near.... us! yea, the Lord is mindful of his

cres. *f* *dim.* *p*

might - y, for the Lord is near, is near.... us! yea, the Lord is mindful of his

8ves

ANTHEM. Concluded.

own, He re - mem - bers his chil - dren, Bow down be - fore him, ye might y, ye might - y, for the

own, He re - mem - bers his chil - dren, Bow down be - fore him, ye might y, ye might - y,

for the Lord is near, is near us. But the Lord is mindful of his own, He re - mem - bers his chil - dren.

for the Lord is near, is near us. But the Lord is mindful of his own, He re - mem - bers his chil - dren.

dim. *pp* *p*

Andante.

ANTHEM. "Grant, O Lord, we beseech Thee."

Arranged from Mozart, by G. HOLDEN. 34

Grant, O Lord, we be-seech thee, that the course, the course of this world may be so peac - a - bly, so
Grant, O Lord, O Lord, we be-seech thee, that the course, the course of this world may be so peac - a - bly, so

Andante.

Org.

peac - a - bly or-der-ed, by thy gov - ernance, by thy governance, that thy church may joy - ful - ly serve thee, that thy church ma
peac - a - bly or-der-ed, by thy gov - ernance, by thy governance, that thy church may joy - ful - ly serve thee, that thy church ma

ANTHEM. Continued.

joy-ful - ly serve thee. in all god - ly qui - et - ness, in all god - ly
joy-ful - ly serve thee. in all god - ly qui - et - ness, in all god - ly

qui - et - ness, Grant, O Lord, O Lord, we be - seech thee, that the course, the course of this world
qui - et - ness, Grant, O Lord, O Lord, we be - seech thee, that the course, the course of this world

ANTHEM. Continued.

347

may be so peace-a-bly, so peace-a-bly or-der-ed, by thy gov - er-nance, by thy gov-ernance, that thy church may joyful-ly serve thee,

may be so peace-a-bly, so peace-a-bly or-der ed, by thy gov - er-nance, by thy gov-ernance, that thy church may joyful-ly serve thee,

that thy church may joy-ful-ly serve thee, Joy - ful - ly, Joy - ful - ly, that thy church may joy - fully serve thee through

Joy - ful - ly, Joy - ful - ly, that thy church may joy-ful-ly serve thee, that thy church may joy - fully serve thee through

ANTHEM. Concluded.

Dim. *pp*

Je - sus Christ our Lord, through Je - sus Christ our Lord, A - - men, A - - men.

Je - sus Christ our Lord, through Je sus Christ our Lord, A - - men. A - - men.

Dim. *pp*

8ves.

ANTHEM. "Let all the Lands."

TENOR.

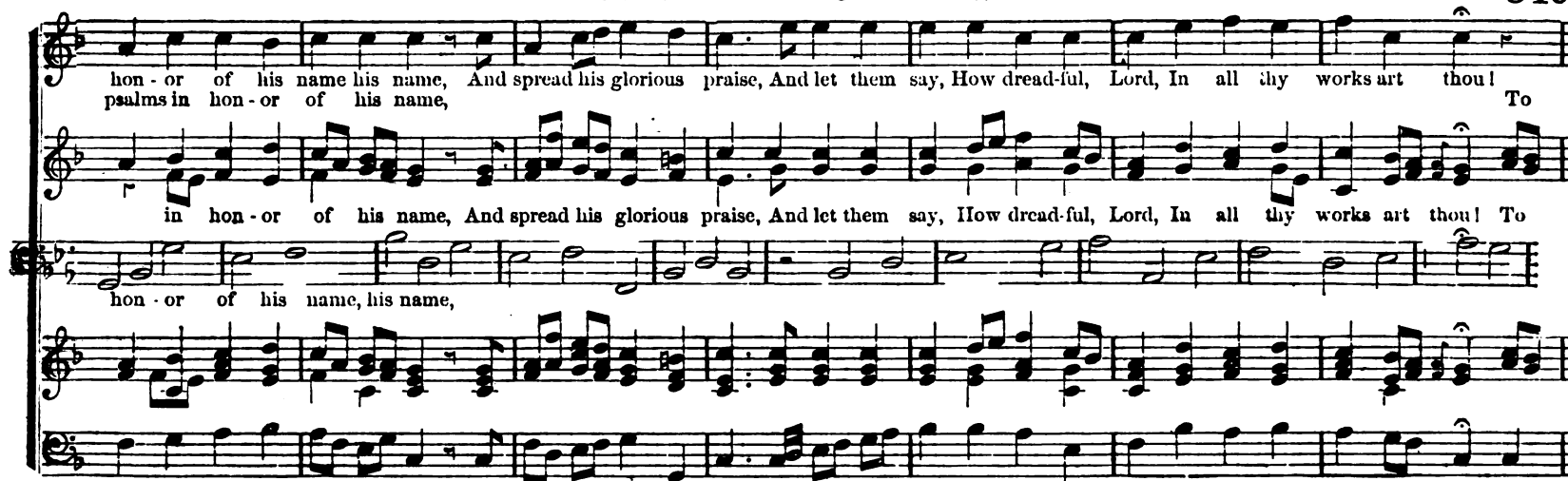
GAEBLTT.

Let all the lands, with shouts of joy, To God their voi - ces raise : Sing psalms in

Let all the lands, with shouts of joy, To God their voi - ces raise : Sing

ANTHEM. Concluded.

349



hon - or of his name his name, And spread his glorious praise, And let them say, How dread-ful, Lord, In all thy works art thou! To
psalms in hon - or of his name,

in hon - or of his name, And spread his glorious praise, And let them say, How dread-ful, Lord, In all thy works art thou! To
hon - or of his name, his name,



thy great pow'r thy stubborn foes Shall all be forced to bow.

thy great pow'r thy stubborn foes Shall all be forced to bow.

2.
Through all the earth the nations round
Shall thee their God confess:
And with glad hymns their awful dread
Of thy great power express.
O come, behold the works of God,
And then with me you'll own,
That he to all the sons of men
Has wond'rous judgment shown.

3.
He by his power forever rules;
His eyes the world survey;
Let no presumptuous man rebel
Against his sovereign sway.
O, all ye nations bless our God,
And loudly speak his praise;
Who keeps our souls alive, and still
Confirms our steadfast ways.

BENEDICTUS.

JOHN P. MORRIS

SOP.

ALTO.

TENOR.

Con Moto.

pp legato

pp Pedal

p Thou art bless - ed, Thou art bless - ed, who

p Thou..... art bless - ed, who com -

Thou.... art bless - ed, Thou art bless - ed.....

com - est, who com - est in God, the Fa - ther's name, Thou..... art bless - ed, Thou art bless - ed,..... who com -

- est in God,..... in God the Fa - ther's name. Thou..... art bless - ed, who com - est in God,.....

.... who com - est in God the Fa - ther's name. Thou art bless - ed, Thou art bless - ed, who com - est, who

BENEDICTUS. Continued.

351

CRES.

- - est in God the Fa - ther's name, Thou.... art bless - ed, Thou art bless - ed, who com - est in God the Fa -

.... in God the Fa - ther's name, Thou.... art bless - ed, who com - est in God the Father's name, in

CRES.

com - est in God the Fa - ther's name, Thou.... art bless - ed,..... who com - est, who com - est in God the Fa - ther's

DIM.

- - ther's name, the Fa-ther's name, the Fa - - - ther's name. Thou.... art bless - ed, thou art bless - ed,.....

God the Fa - - ther's name, in God the Fa - ther's, the Father's name. *pp* Thou art bless - ed, Thou art bless - ed, who

DIM. *pp*

name, the Fa-ther's name,.... the Fa - ther's name. Thou..... art bless - - ed, who com ✓

mp *DIM.* *pp*

BENEDICTUS. Concluded.

.... who com - est in God the Father's name. Thou art bless - ed, Thou art bless - ed,..... who com -

com - est, who com - est in God the Father's name. Thou..... art bless - ed, who com - est in God.

est in God,..... in God the Fa - ther's name. Thou.... art bless - ed, Thou art bless - ed, who com - est, who

est..... in God..... the Fa - ther's name,..... in God the Fa - ther's name.

.... in God the Fa-ther's name,.... the Fa-ther's name, in God, God the Fa - ther's name,..... the Father's name.

com - est in God the Fa - ther's name, in God the Fa - ther's name, the Fa - ther's name.

TRIO. "God be merciful unto us."

JOSEPH PARRY. 353

BARTONE.

Andante.

Introduction.

God be

mer - ci - ful un - to us, and bless us, and bless us, be mer - ci - ful, and bless us, and

cause thy face to shine up - on us; that thy way may be known. be known up-on.... the earth,

Tonart-33.

TRIO. Continued.

SOPRANO. *p* *cres.* *p* *cres.*

God be mer-ci-ful un-to us, and bless us, and bless us, be mer-ci-ful and bless us; and cause thy

p *cres.* *p* *cres.*

TENOR.

God be mer-ci-ful,

p *cres.*

face to shine up-on us, that thy way may be known, be known up on the earth. God be mer-ci-ful,

p *cres.*

TRIO. Continued.

355

un - to us, and bless us, and bless us, be mer-ci-ful and bless us, and cause thy face.... to

un - to us, and bless us, and bless us, be mer-ci-ful and bless us, and cause thy face.... to

be mer-ci-ful and bless us, and cause, and cause thy face to

shine.... up - on us, that thy way may be known, be known up-on the earth. God be mer-ci-ful, be

shine.... up - on us, that thy way may be known, be known up-on the earth. God be mer-ci-ful, be

shine, to shine up-on us, that thy way may be known,

356

TRIO. Concluded.

mer - ci - ful un - to us, and bless us, and bless us, be mer - ci - ful and bless us, and cause thy face to

mer - ci - ful un - to us, and bless us, and bless us, be mer - ci - ful and bless us, and cause thy face to

shine up - on us, that thy way may be known up - on the earth, up - on the earth.

shine up - on us, that thy way may be known up - on the — earth, up - on the earth.

pp *rall.* *pp* *rall.*

ANTHEM. "Holy Lord God of Sabaoth."

E. P. AMBROSE. 357

Ho - ly, ho - ly Lord God of Sa - baoth, Ho - ly, ho - ly Lord God of Sa - baoth, Heaven and earth are full of thy glo - ry,

Ho - ly, ho - ly Lord God of Sa - baoth, Ho - ly, ho - ly Lord God of Sa - baoth, Heaven and earth are full of thy glo - ry,

Heav - en and earth are full of thy glo - ry, Glo - ry be to thee O Lord most high, Glo - ry be to thee O Lord most high.

HYMN. "Sing to the Lord."

J. P. MORGAN.

1. Sing to the Lord a new - made song, Let earth in one as - sem - bled throng, Her com - mon pa - tron's praise re - sound;

2. Glo - ry be then to him re - stored, By all who have false gods a - dored, As - cribe due hon - or to his name;

HYMN. Concluded.

Sing to the Lord and bless his name, From day to day his praise pro - claim, Who us hath with sal - va - tion crowned.

Peace - offer - ings on his al - tar lay, Be - fore his throne your hom - age pay, Which he, and he a - lone, can claim.

HYMN. "Hear what God the Lord."

V. NOVELLO.

Hear what God the Lord hath spok en, O my peo - ple faint and few, Comfort - less, af - flict - ed, brok - en, Fair a - bodes I have for you.

Hear what God the Lord hath spok - en, O my peo - ple faint and few, Comfort - less, af - flict - ed, brok - en, Fair a - bodes I have for you.

Thorns of heart - felt tri - bu - la - tion Shall no more per - plex your ways, You shall name your walls sal - va - tion, And your gates shall all be praise.

Thorns of heart - felt tri - bu - la - tion Shall no more per - plex your ways, You shall name your walls sal - va - tion, And your gates shall all be praise.

MAKE US TO BE NUMBERED.*

J. P. MORGAN. 359

Andante.

mf (Str. Oboe.)

(Gl. 8 ft. Flue Stop.)

TENOR SOLO. Andante. *cres.* *f* **BASS SOLO.**

mf Make us to be numbered with thy saints in glo - - ry ev - - er - last - ing. O!

SOP. SOLO. *cres.*

Lord, save thy peo - ple and bless thine her - i - tage, gov - ern them and lift them up for - ev - er,

* From THE DRUM LAUDANUS, published by G. Schirmer, 701 Broadway, N. Y.

350

BENEDICTUS.

JOHN P. MORGAN.

SOPI.

ALTO.

TENOR.

Con Moto.

pp legato

pp Pedal

p Thou art bless - ed, Thou art bless - ed, who

p Thou..... art bless - ed, who com -

Thou.... art bless - ed, Thou art bless - ed.....

com - est, who com - est in God, the Fa - ther's name, Thou..... art bless - ed, Thou art bless - ed,..... who com -

- est in God,..... in God the Fa - - - ther's name. Thou..... art bless - ed, who com - - est in God,.....

.... who com - - est in God the Fa - ther's name. Thou art bless - ed, Thou art bless - ed, who com - est, who

BENEDICTUS. Continued.

351

CRES.

- - est in God the Fa - ther's name, Thou.... art bless - ed, Thou art bless - ed, who com - est in God the Fa -

.... in God the Fa - ther's name, Thou.... art bless - ed, who com - est in God the Father's name, in

CRES.

com - est in God the Fa - ther's name, Thou.... art bless - ed,..... who com - est, who com - est in God the Fa - ther's

DIM.

- - ther's name, the Fa - ther's name, the Fa - ther's name. Thou.... art bless - ed, thou art bless - ed,.....

God the Fa - ther's name, in God the Fa - ther's, the Father's name. *pp* Thou art bless - ed, Thou art bless - ed, who

name, the Fa - ther's name,.... the Fa - ther's name. Thou..... art bless - ed, who com -

mp *DIM.* *pp*

BENEDICTUS. Concluded.

... who com - est in God the Father's name. Thou art bless - ed, Thou art bless - ed,..... who com -

com - est, who com - est in God the Father's name. Thou..... art bless - ed, who com - est in God.....

- est in God,..... in God the Fa - ther's name. Thou..... art bless - ed, Thou art bless - ed, who com - est, who

CRIS. *mf* *mp*

- est..... in God..... the Fa - ther's name,..... in God the Fa - ther's name.

.... in God the Fa-ther's name,.... the Fa-ther's name, in God, God the Fa - ther's name,..... the Father's name.

com - est in God the Fa - ther's name, in God the Fa - ther's name, the Fa - ther's name.

TRIO. "God be merciful unto us."

JOSEPH PARRY. 353

BARTONE.

Andante.

Introduction.

God be

mer - ci - ful un - to us, and bless us, and bless us, be mer - ci - ful, and bless us, and

cause thy face to shine up - on us; that thy way may be known. be known up-on.... the earth,

364

TRIO. Continued.

SOPRANO. *p* *cres.* *p* *cres.*

God be mer-ci-ful un-to us, and bless us, and bless us, be mer-ci-ful and bless us; and cause thy

TENOR.

p *cres.*

God be mer-ci-ful,

face to shine up-on us, that thy way may be known, be known up on the earth. God be mer-ci-ful,

TRIO. Continued.

355

un - to us, and bless us, and bless us, be mer - ci - ful and bless us, and cause thy face.... to

un - to us, and bless us, and bless us, be mer - ci - ful and bless us, and cause thy face.... to

be mer - ci - ful and bless us, and cause, and cause thy face to

cres. shine.... up - on us, that thy way may be known, be known up - on the earth. God be mer - ci - ful, be

shine.... up - on us, that thy way may be known, be known up - on the earth. God be mer - ci - ful, be

shine, *cres.* to shine up - on us, that thy way may be known, *pp Andantino.*

TRIO. Concluded.

mer - ci - ful un - to us, and bless us, and bless us, be mer - ci - ful and bless us, and cause thy face to

mer - ci - ful un - to us, and bless us, and bless us, be mer - ci - ful and bless us, and cause thy face to

shine up - on us, that thy way may be known up - on the earth, up - on the earth.

shine up - on us, that thy way may be known up - on the — earth, up - on the earth.

pp *1st time* *pp* *rall.*

pp *rall.*

ANTHEM. "Holy Lord God of Sabaoth."

E. P. AMBROSE. 357

Ho - ly, ho - ly Lord God of Sa - baoth, Ho - ly, ho - ly Lord God of Sa - baoth, Heaven and earth are full of thy glo - ry,

Ho - ly, ho - ly Lord God of Sa - baoth, Ho - ly, ho - ly Lord God of Sa - baoth, Heaven and earth are full of thy glo - ry,

Heav - en and earth are full of thy glo - ry, Glo - ry be to thee O Lord most high, Glo - ry be to thee O Lord most high.

Heav - en and earth are full of thy glo - ry, Glo - ry be to thee O Lord most high, Glo - ry be to thee O Lord most high.

HYMN. "Sing to the Lord."

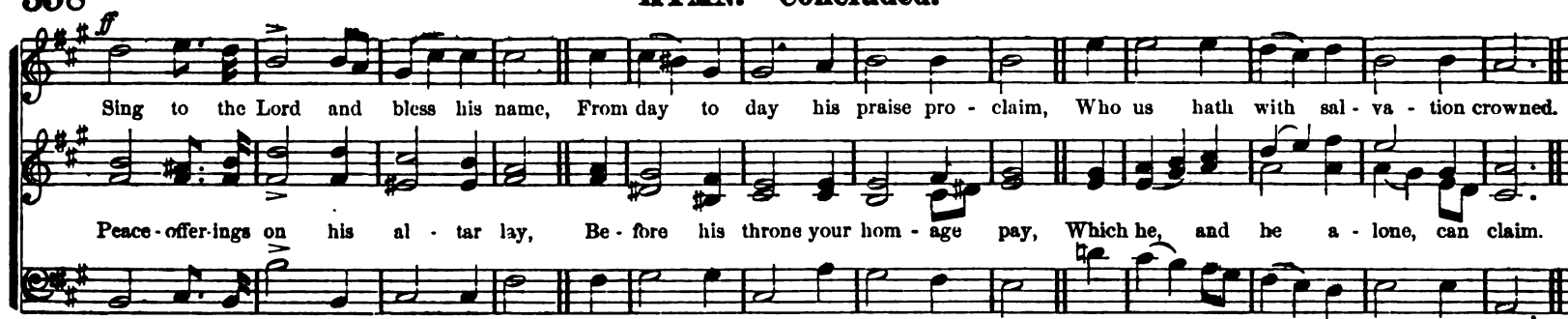
J. P. MORGAN.

1. Sing to the Lord a new - made song, Let earth in one as - sem - bled throng, Her com - mon pa - tron's praise re - sound;

2. Glo - ry be then to him re - stored, By all who have false gods a - dored, As - cribe due hon - or to his name;

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HYMN. Concluded.

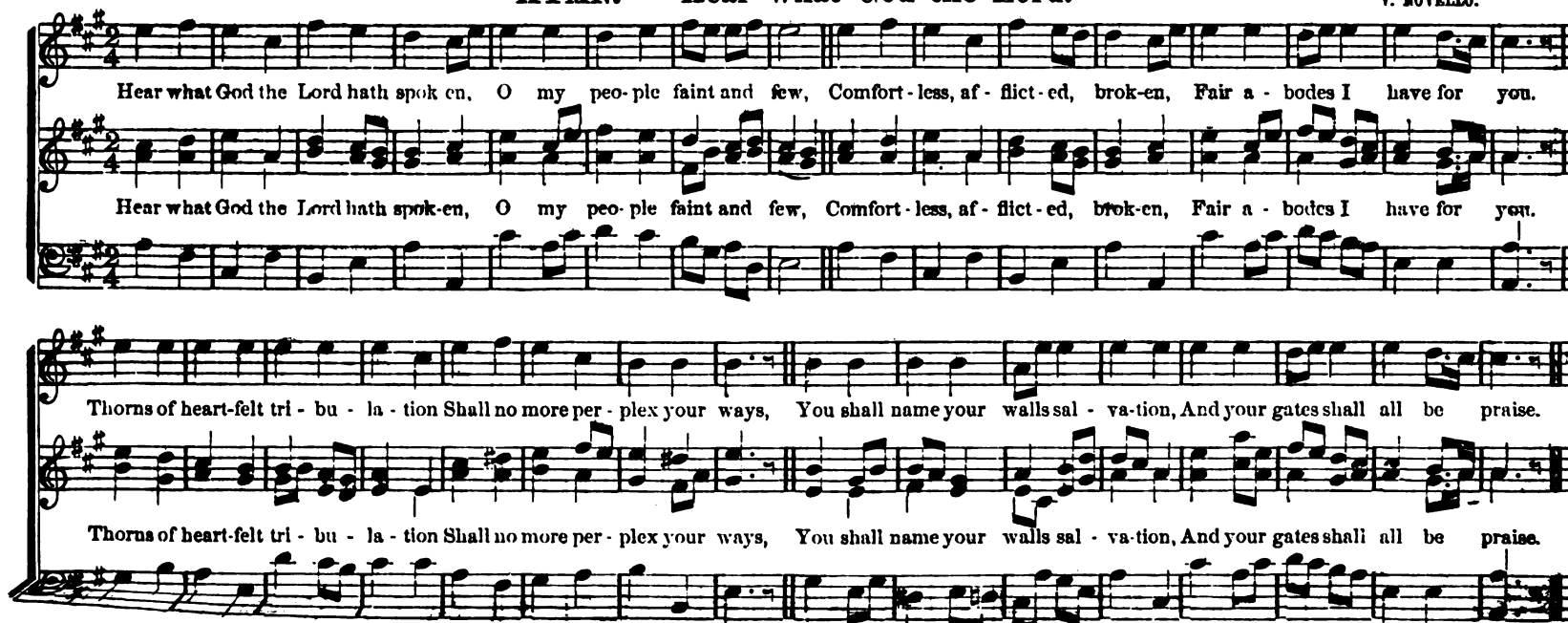


Sing to the Lord and bless his name, From day to day his praise pro - claim, Who us hath with sal - va - tion crowned.

Peace - offer - ings on his al - tar lay, Be - fore his throne your hom - age pay, Which he, and he a - lone, can claim.

HYMN. "Hear what God the Lord."

V. NOVELLO.



Hear what God the Lord hath spok en, O my peo - ple faint and few, Comfort - less, af - flict - ed, brok - en, Fair a - bodes I have for you.

Hear what God the Lord hath spok - en, O my peo - ple faint and few, Comfort - less, af - flict - ed, brok - en, Fair a - bodes I have for you.

Thorns of heart - felt tri - bu - la - tion Shall no more per - plex your ways, You shall name your walls sal - va - tion, And your gates shall all be praise.

Thorns of heart - felt tri - bu - la - tion Shall no more per - plex your ways, You shall name your walls sal - va - tion, And your gates shall all be praise.

MAKE US TO BE NUMBERED.*

J. P. MORGAN.

359

Andante.

mf (Str. Oboes.)

(Gt. 8 ft. Flute Stop.)

This section shows the instrumental introduction. The top staff is for woodwinds (Oboes and Flute) in treble clef, and the bottom staff is for strings in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Andante'.

TENOR SOLO. *Andante.* *cres.* *f* BASS SOLO.

mf Make us to be numbered with thy saints in glo - - ry ev - - er - last - ing. O!

This section contains the vocal solos. The top staff is for the Tenor Solo in treble clef, and the bottom staff is for the Bass Solo in bass clef. The lyrics are written below the Tenor staff. The tempo is 'Andante', and there are dynamics markings for crescendo and forte.

SOP. SOLO. *cres.*

Lord, save thy peo - ple and bless thine her - i - tage, gov - ern them and lift them up for - ev - er,

This section contains the Soprano solo. The staff is in treble clef. The lyrics are written below the staff. The tempo is 'Andante', and there is a crescendo marking.

* From 'TE DEUM LAUDAMUS, published by G. Schirmer, 701 Broadway, N. Y.

MAKE US TO BE NUMBERED. Continued.

TUTTI. p *cres.*

Day by day..... we

gov - ern them and lift them up for - ev - er, for - ev - er.

Day..... by day..... we

cres. *cres.*

Ped. p Sw. add prin.

mag - ni - fy thee, *SOLO.* *rit. espress.*

mag - ni - fy thee, and we wor - ship thy name, we wor - ship thy name for - ev - er.

(Sw. Oboe.) *rit.*

The musical score is written for a choir and orchestra. It features four vocal staves (Soprano, Alto, Tenor, Bass) and four piano staves. The key signature is D major (two sharps). The tempo and dynamics are marked 'TUTTI. p' (Tutti, piano). The score includes various musical notations such as slurs, ties, and dynamic markings like 'cres.' (crescendo) and 'rit. espress.' (ritardando, espressivo). The lyrics are: 'Day by day..... we govern them and lift them up for - ev - er, for - ev - er. Day..... by day..... we mag - ni - fy thee, SOLO. mag - ni - fy thee, and we wor - ship thy name, we wor - ship thy name for - ev - er.' The score is divided into two systems, with the first system ending with a double bar line and the second system continuing the music.

MAKE US TO BE NUMBERED. Concluded.

361

TUTTI. Day..... by day..... we mag - ni - fy thee,.... *f* *TUTTI.*

mf *cres.* *f* *SOLO. mp* *f*

- er, Day by day we magni - fy thee..... and we wor - ship thy name, we

mf *f* *f*

Day..... by day..... we mag - ni - fy thee,....

a tempo. (Great.) *cres.* *(Sw. Oboe.)* *(Great.) f*

(Great.) Ped.

wor - - ship ev - - er, world with - out..... end, we wor - ship ev - er, world with-out end..... *p dim.* *ppp*

p thy name *DIM.* *ppp*

wor - - ship ev - - er, world with - out..... end, we wor - ship ev - er, world with-out end. *p* *ppp*

world with - - out end..... *(Swell.)* *p* *DIM.* *ppp*

Ped.

ANTHEM. "Blessed be the Lord God of Israel."

GEORGE B. ALLEN.

f Bless-ed be the Lord God of Is - ra - el, Bless-ed be the Lord God of Is - ra - el, *ALTO SOLO.*
ff Full Swell. Bless-ed be the Lord God of Is - ra - el, *ff* Bless-ed be the Lord God of Is - ra - el, *ff*
Bless-ed be the Lord God of Is - ra - el, *Inst.* Bless-ed be the Lord God of Is - ra - el, *Inst.*

CHORUS. *TENOR SOLO.*
he hath vi - sit-ed and re-deem-ed his peo - ple. Bless-ed, bless-ed, for he hath vi - sit-ed and re-deem-ed his peo - ple.
Bless-ed, bless-ed,

Bless-ed be the Lord God of Is - ra - el, Bless-ed be the God of Is - ra - el, *for*
Bless-ed be the Lord God of Is - ra - el, Bless-ed be the God of Is - ra - el,
for he hath vi - sit-ed,

ANTHEM. Continued.

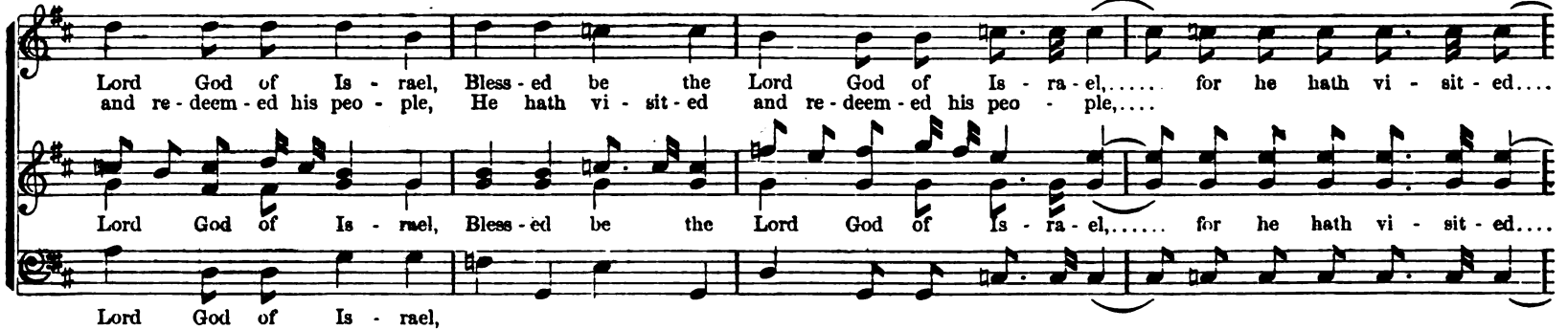
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he hath vi - sit - ed and re - deem - ed his peo - ple, and re - deem - ed his peo - ple. Bless - ed be the
for he hath vi - sit - ed and re - deem - ed his peo - ple

for he hath vi - sit - ed and re - deem - ed his peo - ple, Bless - ed be God the

and re - deem - ed his peo - ple, he hath vi - sit - ed and re - deem - ed his peo - ple. Bless - ed be the



Lord God of Is - rael, Bless - ed be the Lord God of Is - ra - el,..... for he hath vi - sit - ed....
and re - deem - ed his peo - ple, He hath vi - sit - ed and re - deem - ed his peo - ple,....

Lord God of Is - rael, Bless - ed be the Lord God of Is - ra - el,..... for he hath vi - sit - ed....

Lord God of Is - rael,



.... and re - deem - ed his peo - ple, his peo - ple. Bless - ed be the Lord God of Is - ra - el, Bless - ed be the Lord God of Is - ra - el,

.... and re - deem - ed his peo - ple, his peo - ple. Bless - ed be the Lord God of Is - ra - el, Bless - ed be the Lord God of Is - ra - el,

ANTHEM. Concluded.

Bless - ed be the Lord God of Is - ra - el, for he hath vi - sit - ed and re - deem - ed his peo - - ple. Bless - ed

Bless - ed be the Lord God of Is - ra - el, for he hath vi - sit - ed and re - deem - ed his peo - - ple. Bless - ed

Bless - ed be the Lord God, the God of Is - ra - el, for he hath vi - sit - ed and re - deem - ed his peo - ple, re -

Bless - ed be the Lord God, the God of Is - ra - el, for he hath vi - sit - ed and re - deem - ed his peo - ple, re -

the God,

- deem - ed his peo - ple. Bless - ed be the Lord God, the God of Is - ra - el, the God of Is - ra - el. A - men.

- deem - ed his peo - ple. Bless - ed be the Lord,..... God of Is - ra - el. A - men.

THE GOD OF ISRAEL.

ROSSINI

365

Allegro Moderato.

The God of Is - ra - el, The Lord is our Re - deem - - er; God of Ja - cob, de -

The God of Is - ra - el, The Lord is our Re - deem - - er; God of Ja - cob, de -

- sert us not in bat - tle: For the Lord is great in power,

- sert us not in bat - tle: For the Lord is great in power,

THE GOD OF ISRAEL. Continued.

And the right - eous he'll de - fend.

And the right - eous he'll de - fend. Hal - le - lu - jah! Hal - le -

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes in the vocal parts, and a more complex rhythmic pattern in the piano accompaniment, including some triplets and sixteenth-note runs.

Mag - ni - fy him in the high - est; Mag - ni - fy him ev - er

- lu - jah! Mag - ni - fy him in the high - est; Hal - le - lu - jah! Hal - le - lu - jah! Mag - ni - fy him ev - er

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are spread across the vocal staves. The piano accompaniment continues with similar rhythmic patterns, including some chords and melodic lines. The system ends with a double bar line.

THE GOD OF ISRAEL. Continued.

more. Sing, Sing, Sing, Sing a - loud, and re-

more. Sing, Sing, Sing, Sing a - loud, and re-

- joice, sing a - loud, and re - joice, sing a - loud, sing a - loud, and re

- joice, sing a - loud, and re - joice, sing a - loud, sing a - loud, sing a - loud, and re

f p f p f fz fz fz fz fz

3va

The musical score is written for four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The score is divided into two systems. The first system contains the first two staves, and the second system contains the last two staves. The piano part features a variety of dynamics including *f* (forte), *p* (piano), and *fz* (forzando). The piano part also includes a trill marked *3va* in the final measure of the second system.

THE GOD OF ISRAEL. Continued.

First system of the musical score. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are instrumental accompaniment. The lyrics for the first system are: "- joice, sing, sing, and re - joice, sing, sing, and re - joice, re - joice, re - joice, re - joice, re - joice, sing, sing, and re - joice, re - joice, re - joice, re - joice, re -". The instrumental part includes dynamic markings *f*, *p*, and *f*.

- joice, sing, sing, and re - joice, sing, sing, and re - joice, re - joice, re - joice, re - joice, re -
- joice, sing, sing, and re - joice, sing, sing, and re - joice, re - joice, re - joice, re - joice, re -

Second system of the musical score. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are instrumental accompaniment. The lyrics for the second system are: "- joice. Of - fer him the sac - ri - fice of glad - ness, Of - fer him the sac - ri - fice of - joice. Of - fer him the sac - ri - fice of glad - ness, Of - fer him the sac - ri - fice of". The instrumental part includes dynamic markings *Fine.*, *f*, and *pp*.

- joice. Of - fer him the sac - ri - fice of glad - ness, Of - fer him the sac - ri - fice of
- joice. Of - fer him the sac - ri - fice of glad - ness, Of - fer him the sac - ri - fice of

THE GOD OF ISRAEL. Concluded.

869

glad - ness: He will re - ward thee with his bless - ing; O sing prais - es un - to his name: Of - fer him the

glad - ness: He will re - ward thee with his bless - ing; O sing prais - es un - to his name: Of - fer him the

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The first staff has a treble clef, and the second staff has a bass clef. The piano part uses a grand staff with a treble and bass clef. The lyrics are: "glad - ness: He will re - ward thee with his bless - ing; O sing prais - es un - to his name: Of - fer him the".

FINE. 1st time only.

sac - ri - fice of glad - ness; O sing prais - es un - to his name: He will re - ward thee with his bless - ing;

sac - ri - fice of glad - ness; O sing prais - es un - to his name: He will re - ward thee with his bless - ing;

The second system of the musical score also consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment. The music continues from the first system. The lyrics are: "sac - ri - fice of glad - ness; O sing prais - es un - to his name: He will re - ward thee with his bless - ing;".

CHANT. "Praise ye the Lord."

J. JONES.

1. Praise ye the Lord; for it is good to sing praises.... un - to our God: for it is pleasant and praise is comely.
 3. He healeth those that are bro - ken in heart: and bind - eth up their wounds.
 5. He giveth to the beast his food: and to young ravens which cry.
 7. For he hath strengthened the bars of thy gates: he hath blessed thy children with in thee.
 9. Glory be to the Father, and to the Son: and to the Ho - ly Ghost.

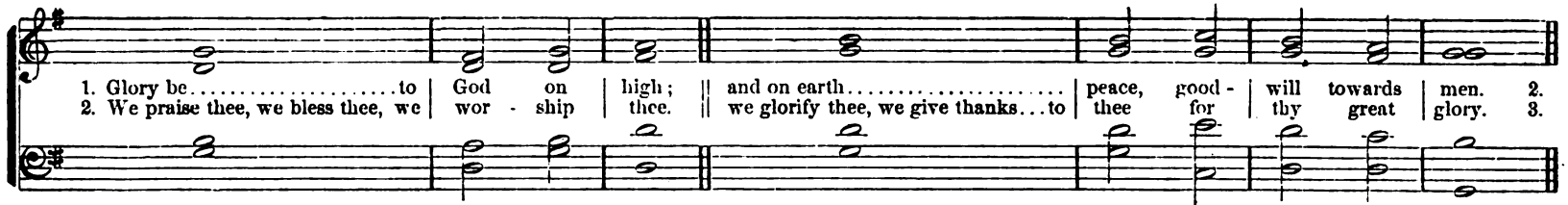
2. The Lord doth build up Je - ru - sa - lem: he gathered together the out-casts of Is - ra - el.
 4. He covereth the heaven with clouds, and prepareth rain for the earth: he maketh the grass to grow up - on the mountains.
 6. Praise the Lord. O Je - ru - sa - lem: praise thy God, O Sion.
 8. He maketh peace. in thy borders: and filleth thee with the fin - est wheat.
 10. As it was in the beginning, is now, and ev - er shall be: world with out end. A - - men.

CHANT. "I will lift up mine eyes."

1. I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh from the Lord, which made heaven and earth.
 2. He will not suffer thy foot to be moved, He that keepeth thee. will not slumber. Behold, He that keepeth Israel, shall not slumber nor sleep.
 3. The Lord is thy keeper: the Lord is thy shade upon thy right hand. The sun shall not smite thee. by day, nor the moon by night.
 4. The Lord shall preserve thee from all evil: He shall pre-serve thy soul. The Lord shall preserve thy going out, and thy coming in, from this time forth, and even for ev - - er more. A - men.

GLORIA IN EXCELSIS.

371



1. Glory be.....to God on high; and on earth..... peace, good - will towards men. 2.
2. We praise thee, we bless thee, we wor - ship thee; we glorify thee, we give thanks...to thee for thy great glory. 3.



3. O Lord God,..... heaven - ly King, God..... the Fa - ther Al - mighty. 4.
4. O Lord, the only-begotten Son, Je - sus Christ; O Lord God, Lamb..... of God, Son of the Father, 5.



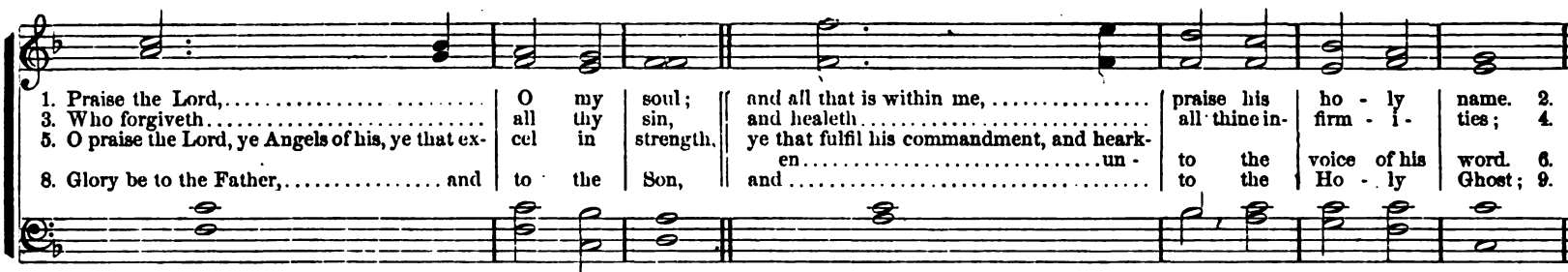
5. That takest away..... the sins of the world, have mercy..... up - on us. 6.
6. Thou that takest away..... the sins of the world, have mercy..... up - on us. 7.
7. Thou that takest away..... the sins of the world, re - ceive our prayer. 8.
8. Thou that sittest at the right hand..... of God the Father, have mercy..... up - on us. 9.



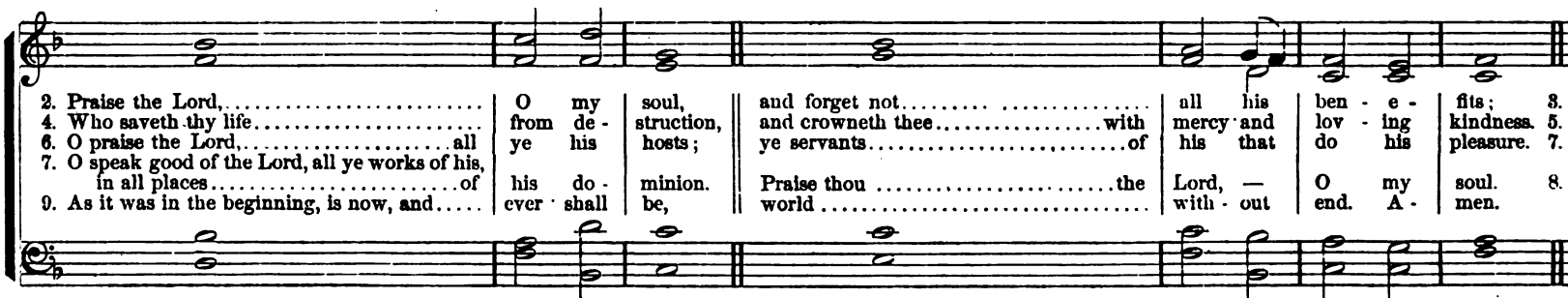
9. For thou..... only art holy; thou..... on - ly art the Lord; 10.
10. Thou only, O Christ, with..... the Ho - ly Ghost; art most high..... in the glory of God the Father. A - MEN.

BENEDIC ANIMA MEA. PSALM CIII.

LORD MORNINGTON.

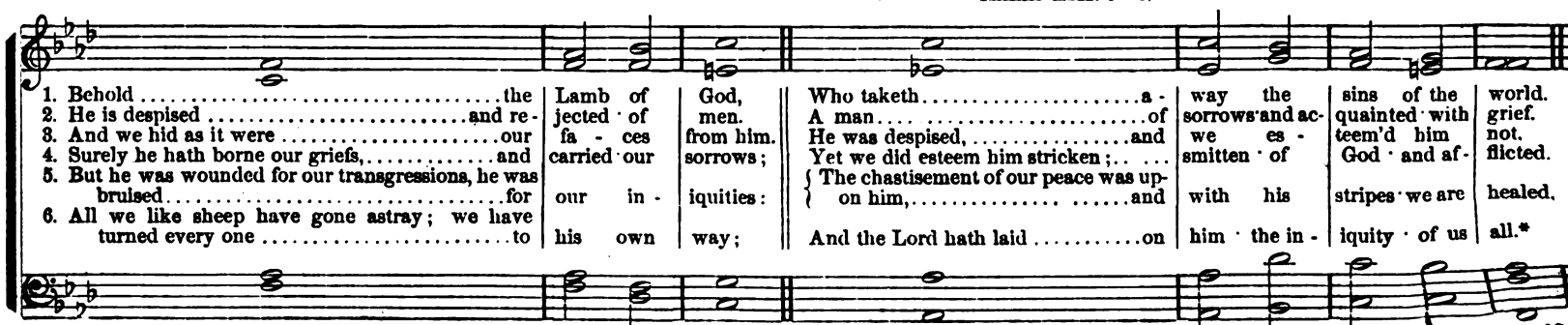


1. Praise the Lord,..... O my soul; and all that is within me,..... praise his ho - ly name. 2.
 3. Who forgiveth..... all thy sin, and healeth..... all thine in - firm - i - ties; 4.
 5. O praise the Lord, ye Angels of his, ye that ex - cel in strength. ye that fulfil his commandment, and hearken..... un - to the voice of his word. 6.
 8. Glory be to the Father,..... and to the Son, and..... to the Ho - ly Ghost; 9.



2. Praise the Lord,..... O my soul, and forget not..... all his ben - e - fits; 3.
 4. Who saveth thy life..... from de - struction, and crowneth thee..... with mercy and lov - ing kindness. 5.
 6. O praise the Lord,..... all ye his hosts; ye servants..... of his that do his pleasure. 7.
 7. O speak good of the Lord, all ye works of his, in all places..... of his do - minion. Praise thou the Lord, — O my soul. 8.
 9. As it was in the beginning, is now, and..... ever shall be, world without end. A - men.

BEBOLD THE LAMB OF GOD. ISAIAH LIII. 3-6.

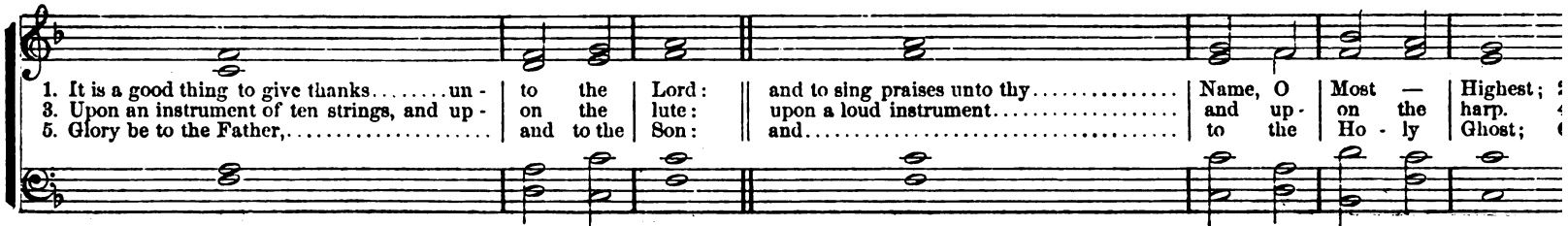


1. Behold the Lamb of God, Who taketh..... a - way the sins of the world.
 2. He is despised and re - jected of men. A man..... of sorrows and ac - quainted with grief.
 3. And we hid as it were our fa - ces from him. He was despised, and we es - teem'd him not.
 4. Surely he hath borne our griefs, and carried our sorrows; Yet we did esteem him stricken; smitten of God and af - flicted.
 5. But he was wounded for our transgressions, he was bruised..... for our in - iquities: { The chastisement of our peace was upon him, and with his stripes we are healed.
 6. All we like sheep have gone astray; we have turned every one to his own way; And the Lord hath laid on him the in - iquity of us all.*

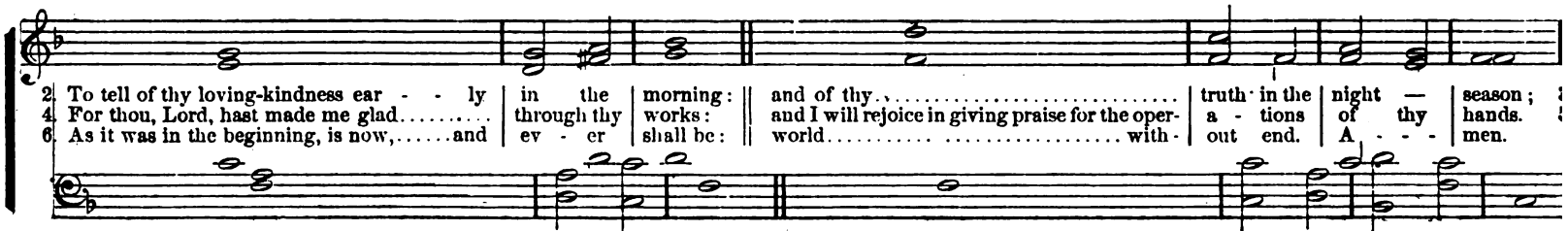
* Close with the sentence, "Behold the Lamb of God."

BONUM EST CONFITERI. PSALM XCII.

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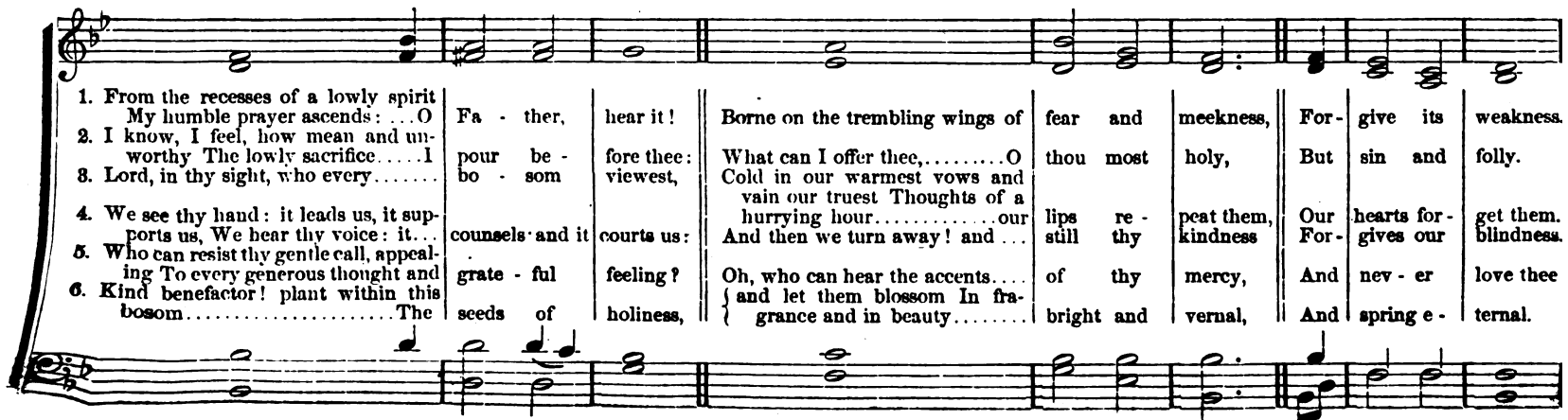


1. It is a good thing to give thanks.....un- to the Lord: and to sing praises unto thy..... Name, O Most — Highest;
 3. Upon an instrument of ten strings, and up- on the lute: upon a loud instrument..... and up- on the harp.
 5. Glory be to the Father,..... and to the Son: and..... to the Ho - ly Ghost;



2. To tell of thy loving-kindness ear - - ly in the morning: and of thy..... truth in the night — season;
 4. For thou, Lord, hast made me glad..... through thy works: and I will rejoice in giving praise for the oper- a - tions of thy hands.
 6. As it was in the beginning, is now,..... and ev - er shall be: world..... with- out end. A - - - men.

HYMN CHANT. "From the recesses of a lowly spirit."



1. From the recesses of a lowly spirit Fa - ther, hear it! Borne on the trembling wings of fear and meekness, For- give its weakness.
 2. My humble prayer ascends: ...O pour be - fore thee: What can I offer thee,..... O thou most holy, But sin and folly.
 3. I know, I feel, how mean and un- worthy The lowly sacrifice. I bo - som viewest, Cold in our warmest vows and vain our truest Thoughts of a hurrying hour..... our lips re - peat them, Our hearts for- get them.
 4. Lord, in thy sight, who every..... counsels and it courts us: And then we turn away! and ... still thy kindness For- gives our blindness.
 5. We see thy hand: it leads us, it sup- ports us, We hear thy voice: it... grate - ful feeling? Oh, who can hear the accents.... of thy mercy, And nev - er love thee
 6. Who can resist thy gentle call, appeal- ing To every generous thought and Kind benefactor! plant within this bosom..... The seeds of holiness, { and let them blossom In fra- grance and in beauty..... bright and vernal, And spring e - ternal.

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JUBILATE DEO.

PSALM. C.

DEAN ALDRICH.

1. O be joyful in the Lord..... all ye lands; || serve the Lord with gladness, pre - sence with a song. 2.
 3. O go your way into his gates with thanksgiving, and into his courts with praise: || and come before His speak good of his Name. 4.
 5. Glory be to the Father and to the Son: || and to the Ho - ly Ghost. 6.

2. Be ye sure that the Lord..... he is God: || it is he that hath made us, and not we ourselves, we are his people.. and the sheep of his pasture. 3.
 4. For the Lord is gracious, his mercy..... is ev - er lasting; || and his truth endureth from generation to generation. 5.
 6. As it was in the beginning, is now..... and ev - er shall be: || world..... with - out end. A - - - MEN.

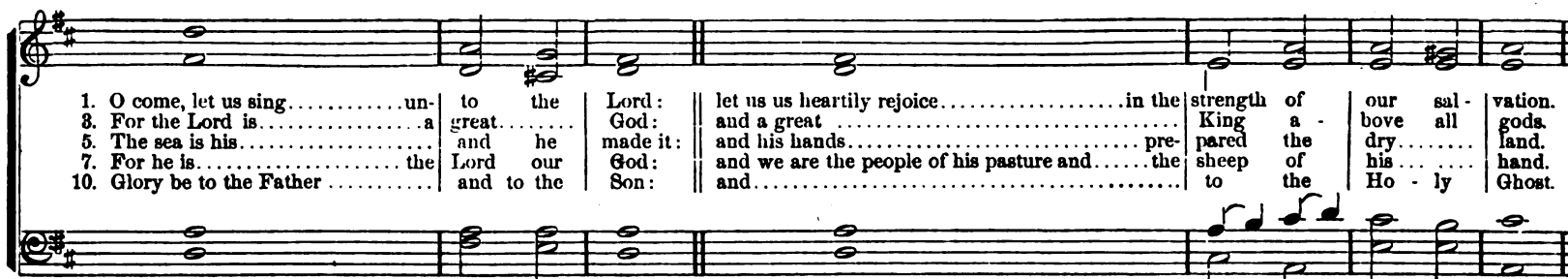
BENEDICTUS.

ST. LUKE. 1. 68.

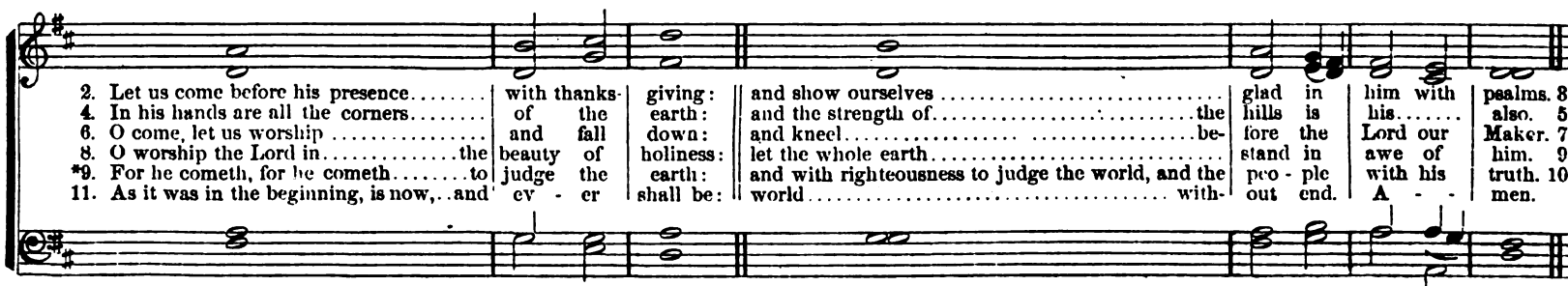
1. Blessed be the Lord..... God of Israel; || For He hath visited and re - deemed His people. 2.
 2. And hath raised up a mighty sal - va - tion for us In the..... house of His ser - vant David. 3.
 3. As He spake by the mouth of His ho - ly prophets, Which have..... been since the world be - gan. 4.
 4. That we should be saved..... from our enemies, And from the..... hand of all that hate us. 5.
 5. Glory be to the Father..... and to the Son, And to the Ho - ly Ghost. 6.
 6. As it was in the beginning, is now, and ev - er shall be, || World with - out end A - - - MEN.

CHANT. "Venite, Exultemus Domino."

Dr. BOYCE 375



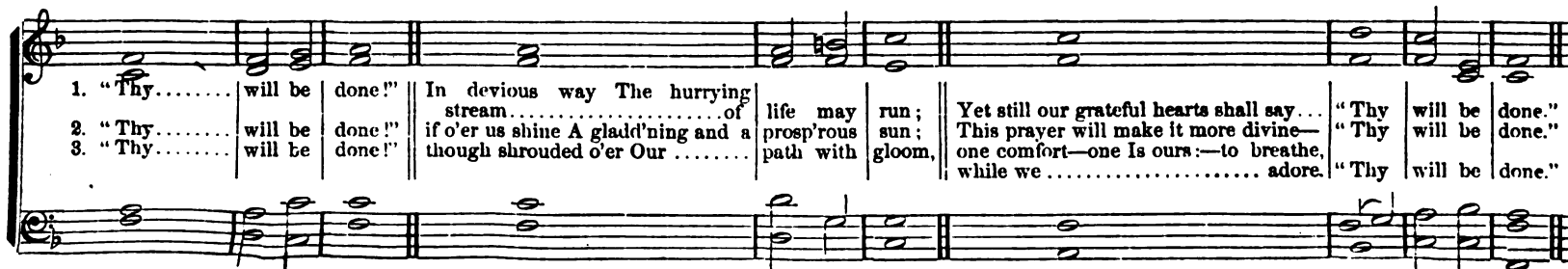
1. O come, let us sing.....un- to the Lord: let us us heartily rejoice.....in the strength of our sal- vation.
 3. For the Lord is.....a great..... God: and a great King a - bove all gods.
 5. The sea is his.....and he made it: and his hands.....pre- pared the dry..... land.
 7. For he is.....the Lord our God: and we are the people of his pasture and.....the sheep of his hand.
 10. Glory be to the Father.....and to the Son: and.....to the Ho - ly Ghost.



2. Let us come before his presence.....with thanks- giving: and show ourselves glad in him with psalms. 8.
 4. In his hands are all the corners.....of the earth: and the strength of the hills is his.....also. 5.
 6. O come, let us worship.....and fall down: and kneel.....be- fore the Lord our Maker. 7.
 8. O worship the Lord in.....the beauty of holiness: let the whole earth stand in awe of him. 9.
 *9. For he cometh, for he cometh.....to judge the earth: and with righteousness to judge the world, and the peo- ple with his truth. 10.
 11. As it was in the beginning, is now, and ev - er shall be: world.....with- out end. A - - men.

HYMN CHANT. "Thy will be done."

R. ROBERTS.
From "Apples of Gold."



1. "Thy..... will be done!" In devious way The hurrying stream.....of life may run; Yet still our grateful hearts shall say... "Thy will be done."
 2. "Thy..... will be done!" if o'er us shine A gladd'ning and a prosp'rous sun: This prayer will make it more divine—"Thy will be done."
 3. "Thy..... will be done!" though shrouded o'er Our..... path with gloom, one comfort—one is ours:—to breathe, "Thy will be done."
 while we..... adore.

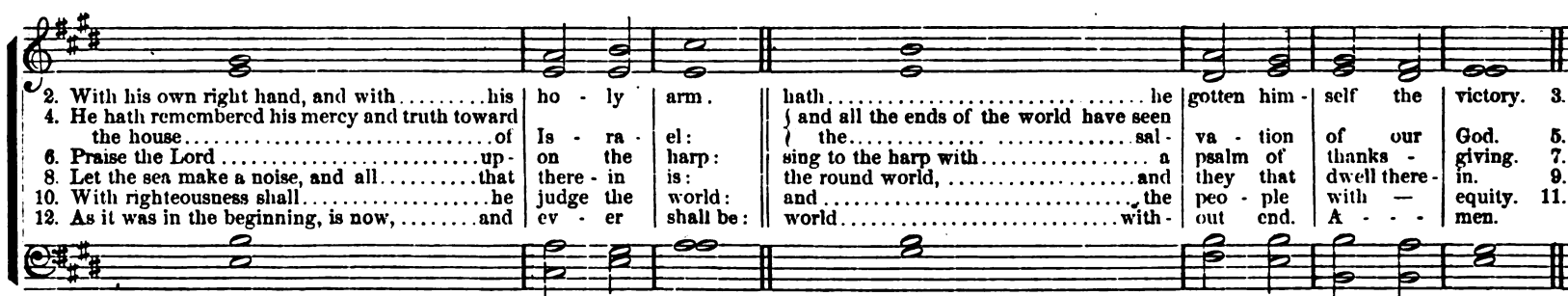
* The 9th verse, "For he cometh," &c., should be sung to the last half of the chant.

CANTATE DOMINO.

Dr. RANDALL.

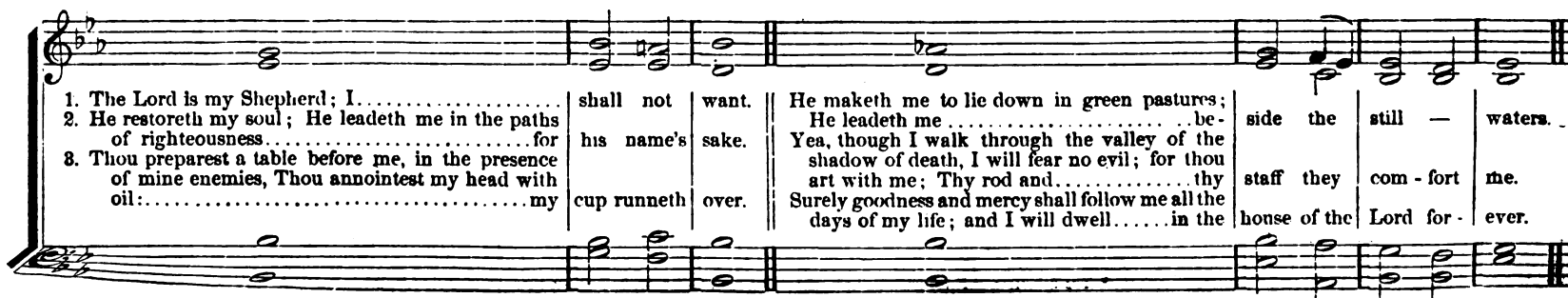


1. O sing unto... the Lord a new song: for he hath done marvel-lous things. 2.
 3. The Lord declared his sal- vation: his righteousness hath he openly shewed. in the sight of the heathen. 4.
 5. Show yourselves joyful unto the Lord, all ye lands: sing, and give thanks. 6.
 7. With trumpets also and shawms: O show yourselves joyful... be- fore the Lord, the King. 8.
 9. Let the floods clap their hands, and let the hills be joyful together... be- fore the Lord: for... he cometh to judge the earth. 10.
 11. Glory be to the Father, and to the Son: and... to the Ho - ly Ghost. 12.



2. With his own right hand, and with... his ho - ly arm. hath... he gotten him - self the victory. 3.
 4. He hath remembered his mercy and truth toward the house... of Is - ra - el: } and all the ends of the world have seen }
 6. Praise the Lord... up- on the harp: sing to the harp with... a va - tion of our God. 5.
 8. Let the sea make a noise, and all... that there - in is: the round world, ... and they that dwell there - in. 7.
 10. With righteousness shall... he judge the world: and... the peo - ple with - equity. 9.
 12. As it was in the beginning, is now, ... and ev - er shall be: world... with- out end. A - - men. 11.

THE LORD IS MY SHEPHERD. PSALM XXIII.



1. The Lord is my Shepherd; I... shall not want. He maketh me to lie down in green pastures;
 2. He restoreth my soul; He leadeth me in the paths of righteousness... for his name's sake. He leadeth me... be- side the still - waters.
 3. Thou preparest a table before me, in the presence of mine enemies, Thou annointest my head with oil... my cup runneth over. Yea, though I walk through the valley of the shadow of death, I will fear no evil; for thou art with me; Thy rod and... thy staff they com - fort me.
 Surely goodness and mercy shall follow me all the days of my life; and I will dwell... in the house of the Lord for - ever.

O GIVE THANKS UNTO THE LORD.

PSALM CXXXVI.

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1. O give thanks unto the Lord, for.....	He is good;	CHO. For His mer - cy en - dur - eth for ev - er.
8. O give thanks unto the.....	Lord of lords;	CHO. For His mer - cy en - dur - eth for ev - er.
5. To Him that by wisdom.....	made the heavens;	CHO. For His mer - cy en - dur - eth for ev - er.
7. To Him that.....	made great lights;	CHO. For His mer - cy en - dur - eth for ev - er.
9. Who remembered us in our.....	low es - tate;	CHO. For His mer - cy en - dur - eth for ev - er.
11. Who giveth food.....	to all flesh;	CHO. For His mer - cy en - dur - eth for ev - er.

2. Give thanks unto the.....	God of gods;	CHO. For his mer - cy en - dur - eth for ev - er.
4. To Him who alone.....	doeth great wonders;	CHO. For his mer - cy en - dur - eth for ev - er.
6. To Him that stretched out the earth a -	bove the waters;	CHO. For his mer - cy en - dur - eth for ev - er.
8. The sun to rule by day: the moon and stars to	rule by night;	CHO. For his mer - cy en - dur - eth for ev - er.
10. And hath redeemed us.....	from our enemies;	CHO. For his mer - cy en - dur - eth for ev - er.
12. O give thanks unto the.....	God of heaven;	CHO. For his mer - cy en - dur - eth for ev - er.

A - men.

LORD, THOU HAST BEEN OUR DWELLING PLACE.

PSALM. 90.

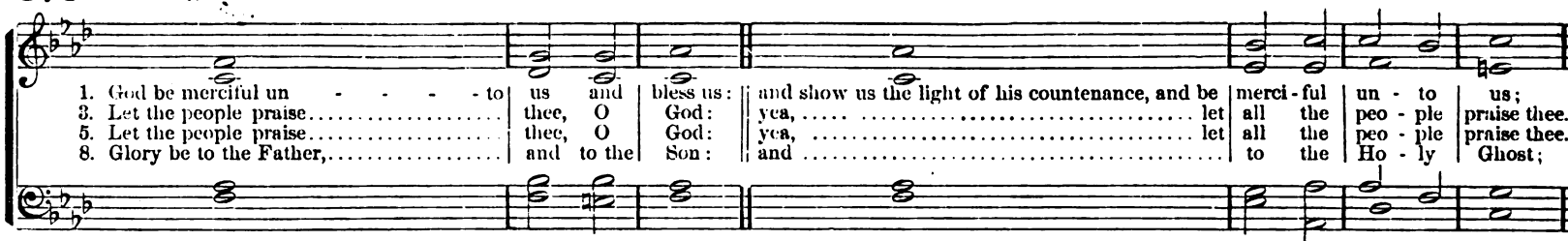
INGHAM.

1. Lord, thou hast been our dwelling place in.....	all gene - rations.	Before the mountains were brought forth, Or ever thou hadst formed the earth and the world, even from everlasting to ever -	last - ing	Thou art	God.
2. Thou turnest man to destruction; and sayest, Return, ye	children of	men.	as a	watch in the	night.
3. Thou carriest them away as with a flood, They are as a sleep; in the morning they are like grass which.....	grow - eth	up.	In the morning it flourisheth, and grow - eth up; in the evening it is cut.....	down and	with - er - eth.
4. Who knoweth the power of thine anger? Even accord - ing to thy fear;.....	so is thy	wrath.	So teach us to number our days, that we may ap -	ply our	hearts unto wisdom.

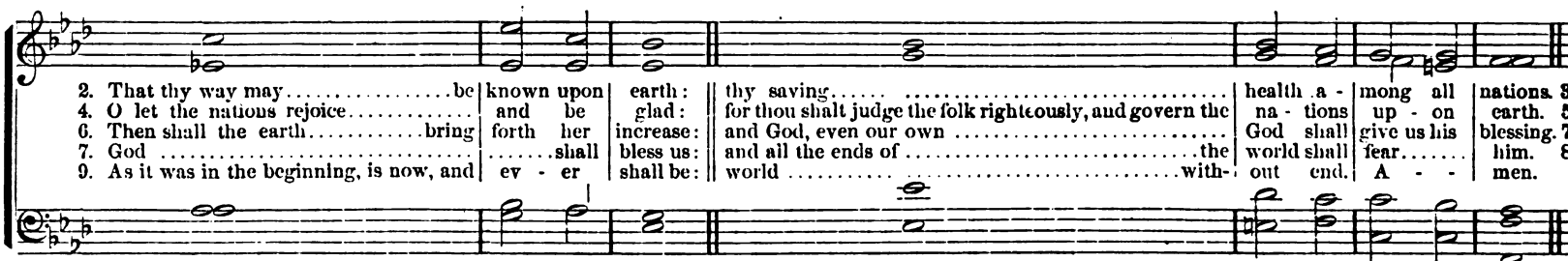
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DEUS MISEREATUR.

PSALM LXVII.



1. God be merciful un - - - to us and bless us: and show us the light of his countenance, and be merci-ful un - to us;
 3. Let the people praise..... thee, O God: yea, let all the peo - ple praise thee.
 5. Let the people praise..... thee, O God: yea, let all the peo - ple praise thee.
 8. Glory be to the Father,..... and to the Son: and to the Ho - ly Ghost;



2. That thy way may..... be known upon earth: thy saving..... health a - mong all nations 3
 4. O let the nations rejoice..... and be glad: for thou shalt judge the folk righteously, and govern the na - tions up - on earth. 5
 6. Then shall the earth..... bring forth her increase: and God, even our own God shall give us his blessing. 7
 7. God shall bless us: and all the ends of the world shall fear..... him. 8
 9. As it was in the beginning, is now, and ev - er shall be: world with- out end. A - - men.

ST. TIMOTHY'S. L. M.

J. T. HARRIS.



O should I try to shun thy sight, Be - neath the sa - - ble wings of night



One glance from thee, one pierce - ing ray, Would kin - dle dark - ness in - to day.

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